



NOW THEN.

A MAGAZINE FOR SHEFFIELD. KEATON HENSON. MARGARET THATCHER. ROBERT LUIS. ISSUE 6. FREE.



NOW THEN MAGAZINE. AN OPUS CREATION.

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OPUS.

WELCOME TO YOUR CITY.

WE AIM.

TO INFORM PEOPLE HONESTLY.

TO RAISE AWARENESS OF INDEPENDENT ART, LITERATURE, MUSIC AND TRADE.

TO REVEAL THE LINKS BETWEEN ART, MUSIC, LITERATURE, CULTURE AND LOCAL POLITICS.

TO CREATE A PRO-ACTIVE COMMUNITY, WHICH REFLECTS AND ACTS IN AN INFORMED MANNER ON CULTURAL AND SOCIAL ISSUES.

TO CULTIVATE AND EMPOWER INDEPENDENT CHOICE, VOICE AND RESPONSIBILITY.

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BASTARDS.

We only swear when we mean it.

By the time this hits Sheffield, Eon will have probably knocked down Tinsley Cooling Towers.

Another lost landmark.

We ask you, the reader, to repeat the title above under your breaths. So that like a mantra our feelings might be felt by the fatherless fools themselves.

Fuck Eon.

This month Keaton Henson is our featured artist. We say twisted. We say intense. We say good.

Look out for our usual contributions from Hudson, Starwipe and No Quarter.

Recommended article this month has to go to Cassie on Sheffield's fruit surplus.

Get good get greedy.

JAMES.

RECYCLING



REVOLUTION

RECYCLING REVOLUTION IS REGISTERED WITH THE ENVIRONMENTS AGENCY

"So you've all been hearing how us recyclers are making a fortune from the waste we collect, well oh no, not me, I give it all to charity!! The Revolution donate all the waste collected to Reclaim, a charity training people with learning disabilities into work and with aluminium at £850 a ton and steel at £280 that makes for a decent chunk of change, I thank you."

RECYCLING REVOLUTION PROVIDES COLLECTIONS OF GLASS, METAL AND PLASTIC TO HOUSEHOLDS AND LOCAL BUSINESSES ACROSS SHEFFIELD.

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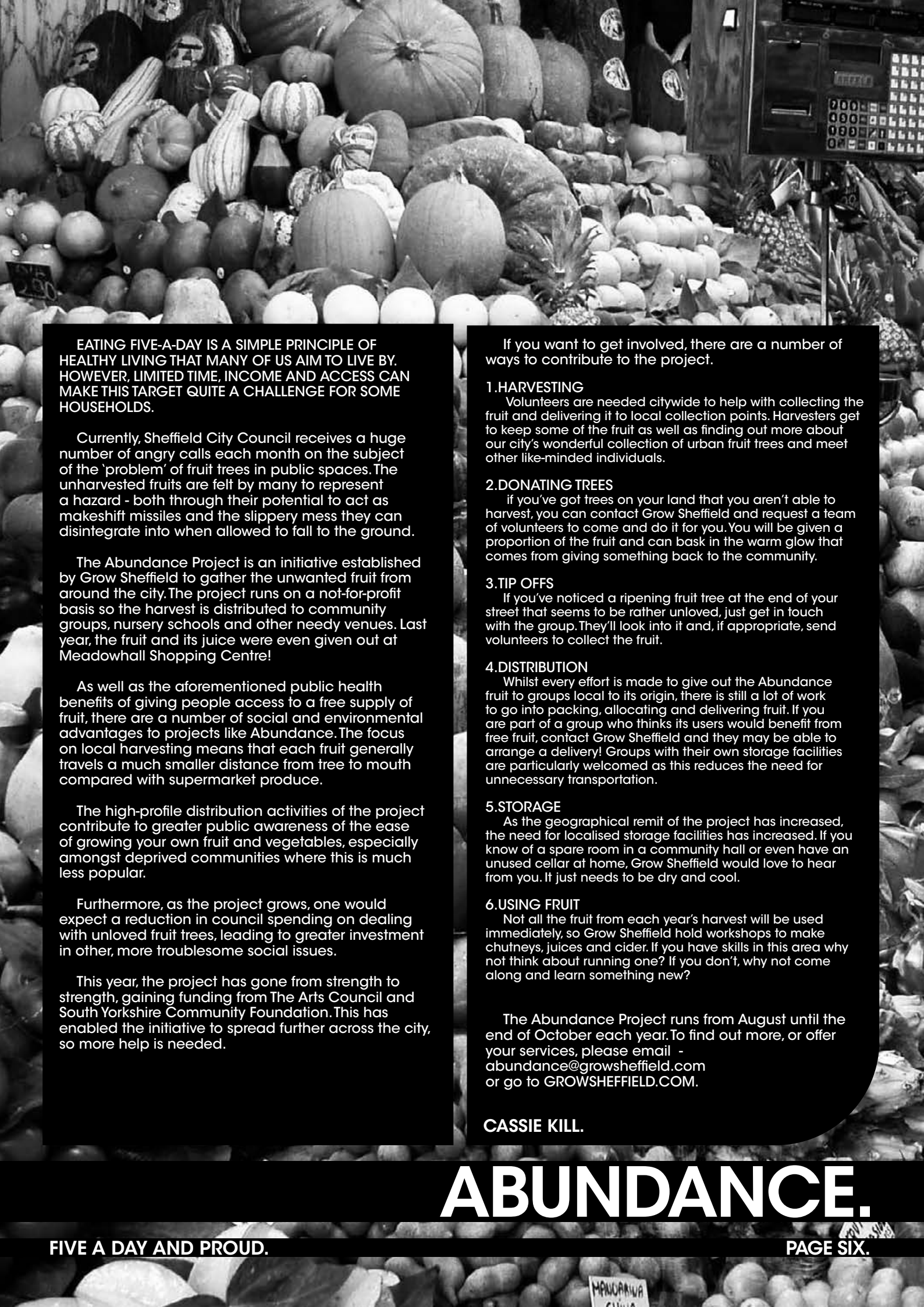
HE SET UP RECYCLING REVOLUTION IN AUGUST 2007, AND HAS BEEN TIRELESSLY WORKING EVER SINCE.

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**RECYCLING
REVOLUTION.**



EATING FIVE-A-DAY IS A SIMPLE PRINCIPLE OF HEALTHY LIVING THAT MANY OF US AIM TO LIVE BY. HOWEVER, LIMITED TIME, INCOME AND ACCESS CAN MAKE THIS TARGET QUITE A CHALLENGE FOR SOME HOUSEHOLDS.

Currently, Sheffield City Council receives a huge number of angry calls each month on the subject of the 'problem' of fruit trees in public spaces. The unharvested fruits are felt by many to represent a hazard - both through their potential to act as makeshift missiles and the slippery mess they can disintegrate into when allowed to fall to the ground.

The Abundance Project is an initiative established by Grow Sheffield to gather the unwanted fruit from around the city. The project runs on a not-for-profit basis so the harvest is distributed to community groups, nursery schools and other needy venues. Last year, the fruit and its juice were even given out at Meadowhall Shopping Centre!

As well as the aforementioned public health benefits of giving people access to a free supply of fruit, there are a number of social and environmental advantages to projects like Abundance. The focus on local harvesting means that each fruit generally travels a much smaller distance from tree to mouth compared with supermarket produce.

The high-profile distribution activities of the project contribute to greater public awareness of the ease of growing your own fruit and vegetables, especially amongst deprived communities where this is much less popular.

Furthermore, as the project grows, one would expect a reduction in council spending on dealing with unloved fruit trees, leading to greater investment in other, more troublesome social issues.

This year, the project has gone from strength to strength, gaining funding from The Arts Council and South Yorkshire Community Foundation. This has enabled the initiative to spread further across the city, so more help is needed.

If you want to get involved, there are a number of ways to contribute to the project.

1. HARVESTING

Volunteers are needed citywide to help with collecting the fruit and delivering it to local collection points. Harvesters get to keep some of the fruit as well as finding out more about our city's wonderful collection of urban fruit trees and meet other like-minded individuals.

2. DONATING TREES

If you've got trees on your land that you aren't able to harvest, you can contact Grow Sheffield and request a team of volunteers to come and do it for you. You will be given a proportion of the fruit and can bask in the warm glow that comes from giving something back to the community.

3. TIP OFFS

If you've noticed a ripening fruit tree at the end of your street that seems to be rather unloved, just get in touch with the group. They'll look into it and, if appropriate, send volunteers to collect the fruit.

4. DISTRIBUTION

Whilst every effort is made to give out the Abundance fruit to groups local to its origin, there is still a lot of work to go into packing, allocating and delivering fruit. If you are part of a group who thinks its users would benefit from free fruit, contact Grow Sheffield and they may be able to arrange a delivery! Groups with their own storage facilities are particularly welcomed as this reduces the need for unnecessary transportation.

5. STORAGE

As the geographical remit of the project has increased, the need for localised storage facilities has increased. If you know of a spare room in a community hall or even have an unused cellar at home, Grow Sheffield would love to hear from you. It just needs to be dry and cool.

6. USING FRUIT

Not all the fruit from each year's harvest will be used immediately, so Grow Sheffield hold workshops to make chutneys, juices and cider. If you have skills in this area why not think about running one? If you don't, why not come along and learn something new?

The Abundance Project runs from August until the end of October each year. To find out more, or offer your services, please email - abundance@growsheffield.com or go to GROWSHEFFIELD.COM.

CASSIE KILL.

ABUNDANCE.



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27/09/08 - Plug 3rd Birthday

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Lords of Flatbush / Paddy Orange / Park Brigade

29/09/08

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04/10/08

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Iglu & Hartly

06/10/08

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08/10/08

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Stiff Little Fingers

Scrim

16/10/08

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Roots Manuva

17/10/08

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JME (Famous? Tour)

19/10/08

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Martha Wainwright

Angus & Julia Stone

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TOMORROW WILL BE A SAD DAY FOR ANDY PLAXTON. HE IS PREPARING FOR THE LAST DAY OF BUSINESS AT SPIN CITY RECORDS, WHICH THE DAY AFTER WILL OPEN ITS DOORS TO SHEFFIELD'S HUNGRY VINYL COLLECTORS FOR THE FINAL TIME. SPIN CITY IS JUST THE LATEST INDEPENDENT RECORD STORE IN THE CITY TO BE PUSHED OUT OF BUSINESS BY CHANGING TRENDS IN HOW THE GENERAL PUBLIC CHOOSE TO PURCHASE MUSIC.

"It's been a fairly sad day for Pauline as well," he says, referring to his wife, Pauline, with whom he has run the store on Westfield Terrace since 2002. Spin City started out as a market stall back in 1985 and from there progressed into a shopping outlet, moving around three different sites around the city. "We've put twenty years into this business, but you just have to accept that times change and buying trends change. I don't blame anything for this."

Recent months have seen the closure not just of Spin City but also Forever Changes in Hunter's Bar and Studio Beatz on West Street as music buying habits change and more and more people reach for their laptop instead of their wallet in order to go shopping. If music purchasers do venture out, then they tend to be drawn to the flashy signs and sales of Virgin (sorry, Zavvi) and HMV. (Come to that, have you ever known a time when HMV did not purport to have a sale on? But I digress.) This does not leave much room for those small-scale independent record shops to flourish, and thus they are forced out of business.

The internet plays quite a large part in this change of fortunes for the independent record store. "When it first came in, people were a bit nervous about it, but young people use it more and more these days and don't feel the need to go into a shop so much anymore," says Plaxton. Over the last six years at their current site, his customers have included Phil Oakey, Richard Hawley and Kenny Dope. "We're part of a dying breed of record shops. There used to be seven or eight here in Sheffield and we're the second oldest."

This downturn in the fortunes of independent record shops does not correlate with the supposed resurgence in popularity for vinyl over the last decade. Is this popularity for vinyl a myth? Plaxton thinks so: "New vinyl records are being made but the new independent 7"s do not really appeal to collectors." Rich Loughridge of Record Collector agrees. "The only way I've seen vinyl increasing in popularity is as a collector's item," he says. "If Arctic Monkeys or Milburn bring out a single on 7" people will buy two versions just to have the vinyl, they won't necessarily play it, just stick it on their fridge or something." The oldest record store in Sheffield, Record Collector opened its doors in 1978, and relies on a faithful local clientele, helped by the fact it is situated in Broomhill, central to the city's student population.

When it comes to music, Sheffield has a fiercely independent spirit evidenced in its record labels, Warp Records and Thee Sheffield Phonographic Corporation, and this applies also to its retailers. "There is support within the local community for independent outlets; when Rare 'n' Racy was near to closing there was a lot of local support behind it," says Loughridge.

Another well-beloved and long-running retailer, Rare 'n' Racy also stocks a wide range of vintage vinyl in addition to its exceptional collection of literature. "There's still support for us and people have started using other shops as well," owner Alan Capes says. "People are beginning to shop more and the gaps between prices and the things in shops aren't that dramatic; shops have come down in prices and people like to see the product before they buy it." He also cites extortionate rates as a cause of the decline of the area's independent outlets. "You're always hearing about how in New York rich people buy up a shopping outlet and only allow small independent shops on the site. Our rent is still going up and landlords can't see that shops are closing all over the place because owners can't afford the rates."

What becomes clear when speaking to these retailers is that, clichéd as it may sound, they are not spurred on by profit maximisation; theirs is a genuine labour of love. "You don't go into running a record shop for business, you go in because you love it," says Andy Plaxton. "We've made a lot of friends through the shop as you have something in common with the customer when they walk in," and that's what guarantees these shops their local support - there is a real warmth to these shops in contrast to the sterile nature of most major stores.

Personally, I've always preferred to walk into a store, be greeted with a smile, spend up to half an hour flicking through racks of sleeves, humming and haahing, then pass my money over the counter and perhaps engage in a little bonding with the staff over the quality of said purchase, before making my way home clutching the bag to my chest in eager anticipation. It's a pleasure that a download just doesn't provide. So is the end nigh for independent record stores in general? Rich Loughridge hopes not. "There will be a tipping point where people will realise that if you want the diversity you get in places like this then hopefully we will stay open - but who knows what will happen in five years' time?"

If you care for your turntable, give it something to snuggle up to and support your local record shop.

JORDAN CULLEN.

RECORD SHOPS.

Summer Menu

August has seen the launch of our latest summer menu which brings some new dishes to sample including Char-grilled halloumi, herb and mushroom skewers and Greek Style lamb casserole. Also the return of some old favourites such as Tempura prawns.

New Arrivals

In addition to our little plates menu, we've introduced 2 new sections to the menu – a range of lunch time Sandwiches and Combinados. With sandwiches priced between £5.00 & £6.50, it's easier than ever to eat out at lunch time for less than a tenner, especially when combined with our day time drinks offers.

Our new Combinados, or big plates, offer the option of a main course meal, which is great value for money and what's more, is ideal if you're not in the mood for tapas. They're available both day time and evening.

When the sun does shine, our full menu is served on the Terrace until 3pm Monday to Thursday and 5pm on Saturday and Sundays.

Drinks

Our reputation for great cocktails is going from strength to strength, with the bar team creating imaginative weekly specials. Our latest drinks menu has introduced delicious, flavoured Caiprinha's and Mojito's ideal for summer evenings. And in addition from Sunday to Thursday, 12 – 8pm, you can enjoy 2 selected cocktails for just £7.50.

Platillos

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JOIN US FOR SOME FANTASTIC EVENTS THIS YEAR:

Thursday 11th September

Join us in the bar as our resident wine expert Barry Starmore hosts our 1st 'Wine Conversation', featuring the wines of France and a chance to preview our upcoming Wine of the Week. Your chance to learn from the best and ask any questions you are unsure of. Ticket only, please book in advance.

Wednesday 24th September

French food and wine night. Sample the finest of food menus from Alex Shaw from France with wine matched by Barry Starmore.

Upcoming:

9th October. Whisky Tasting around the fire place - booking essential

22nd October. Meet the brewer (plus food night restaurant)

20th - 26th October. British Micro-Breweries - rarely featured but truly delicious.



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MY DAUGHTER IS 13 DAYS OLD. SHE IS SO BEAUTIFUL, I CAN'T STOP LOOKING AT HER. HER NAME IS AIA. SHE LOST SOME WEIGHT AFTER SHE WAS BORN AND MY WIFE HANAM AND I WERE WORRIED ABOUT HER, BUT SHE GAINED ONE KILOGRAM THIS WEEK SO THAT IS BETTER.

I am Eritrean, but in Britain I am known only as an asylum seeker. Eritrea is at war with Ethiopia, but it's not a good war. I was in the army there. Eritrea is a small country, not many people, but Ethiopia has many, many people, and many soldiers. We cannot win. The government of Eritrea still keeps this war to control its people. Everyone must go into the military after they finish school, men and women too. You get sent to the Sawa when you've passed your exams. The students were failing their exams so they would have another year before becoming soldiers. So the government has now passed another law saying that if you fail your exams twice, you go there immediately.

In 1994 I was called into the army. I was at Sawa. They don't give you enough to eat. If you do something wrong they have these containers, ones that go on lorries, they put you in them. It's very hot in the day and cold at night. People die in them.

I managed to leave being a soldier in 2000. My family has a friend who is a doctor. He falsely wrote that I had an infection and so I couldn't fight. I was signed off sick and instead worked for the government in the import and export business. During this time I became involved with supporters of a group which opposed the government. Some of them were arrested, I knew now I had to leave. My father had been deported to Ethiopia by the Eritrean government because he was from there, even though he lived in my country for 40 years. My brother, he's disappeared, no-one knows where he is. We haven't heard from him for a long time, maybe ten years.

After my friends were arrested, I said goodbye to my wife and my two children. I got on a bus and stayed in different places. There are soldiers and police everywhere and on my ID card I only have permission to be in Asmara, the capital of Eritrea. If I had been caught I would have been put in prison.

Then I walked. I walked for four days into Sudan. My feet were bleeding but I had to keep walking. I couldn't go back.

I arrived in the UK in September 2002. Everything was fine to start with. I was hopeful of my asylum case, because I am Eritrean the Home Office knows what will happen to me if they deport me. If I am returned I will be put in prison, tortured, killed, because I left, because I was involved in opposing the government.

After three months they refused my claim. I had to leave my accommodation and I had nothing. I was sleeping on the streets for 18 days. A man, he was from Kenya, he saw me and told me how to make fake ID. So I did this and I went to an agency to get work. I worked two months here and two months there. I was careful not to work for too long in one place. But I had no choice. I had to work or I would be on the streets. I had no choice.

I was offered a permanent job at DHL. I was a good worker. I got fork lift truck qualifications. But after 18 months they found out what kind of documents I held, and I was fired. After that I didn't do any work for a while. I just didn't know what to do. Then officers knocked on my door and they said, "You've been working."

I tell them, "Yes, okay, I was working." I go before the judge and he gives me six months' prison, reduced to three. I tell the truth, "I was working." I say, "but I didn't have a choice." So I was in prison for three months.

On the day I should have been released, I wasn't. They put me in a detention centre. Two of my friends - they have leave to remain here and are doing very well - they paid for my bail. But I had served my sentence.

When I was in prison, I heard from my sister in Saudi Arabia. She told me that my mother had been arrested and questioned about where I am. My family had to pay to release her. It is six years since I left and still the government wants to know where I am. To my wife and two children there, I am dead. They know that if I return I am likely to be killed.

Two weeks ago I got a letter telling me to report for a new bail hearing. My claim for asylum has been refused and now I no longer have that claim, I will be put back into detention. The date of the hearing for this is 19 September. The Eritrean embassy only issues travel documents to people they recognise as Eritrean citizens. If they accept me, I go back there and to prison. If they refuse me, I will be held in detention here indefinitely, until, until... I don't know. I just don't know. What can I do? I want to work, to support Aia and Hanam.

If they let me stay here until there's peace in my country, I can work and pay taxes. I don't want benefits, I don't want a house given to me, I want to work. I have been here for six years now and still they don't believe my claim. I just don't know how to survive.

NURAHMED MOHAMMED ALI.
was talking to
JOANNA SUTHERLAND.



UNREPORTED TRUTH.



I AM A THATCHERITE AND THAT PAINS ME SO VERY MUCH. BEING 'A THATCHERITE' HAS BECOME SO LOADED AFTER ALMOST 30 YEARS OF BEING BANDIED ABOUT, THAT HALF OF YOU WILL HAVE SWITCHED OFF BECAUSE THIS ARTICLE IS ABOUT POLITICS, ONE THIRD OF YOU WILL HAVE BEEN PLEASED THAT IT IS NOW AN ACCEPTABLE TERM OF USE AGAIN AND AMONGST THE REST THERE WOULD HAVE BEEN A VARYING DEGREE OF ANGER AND AMBIVALENCE. BUT, BEFORE YOU JUDGE ME, LET ME FIRSTLY EXPLAIN WHAT I MEAN.

I am not a supporter of Margaret or her ethos. I am, however, a product of her government – my parents' fault, not mine – and I am living a life that she has created. But it is not the life that she would have wanted me to be leading.

Margaret was a classic liberal; she called out for self regulation, a small state and un-fetted capitalism. She did not want excesses, in fact, that was the very thing she railed against. This is, however, exactly what she got and exactly what her legacy is.

By declaring that there was "no such thing as society", Thatcher actually highlighted the cost her reforms had had on that very society. The price of mining and shipping reform devastated many of the country's northern towns and cities. The deregulation of the markets led to a boom and bust economy. The reduction of the state and the increased independence of individuals minimised the safety net for people and abandoned some of those most in need.

In the 1980s, many were left behind and fell through the cracks. The individuals that were affected so drastically, as is often the case, were those least able to protect themselves, and for that she should be ashamed.

Yet after over a decade in power, what was left behind was a vibrant economic and social liberalism which, contrary to the wishes of its creator, engendered excess. Deregulation of the state and the increases in disposable income – coupled with an individualisation of morals – widened the gap between the top and bottom of society.

Following the resignation of Margaret, we saw her government and her ideology limp on under John Major, only to be superseded by New Labour.

Just as I, and other members of my cohort, are products of Thatcher, so is New Labour. They saw the advantages of economic reform and accepted that – according to Peter Mandelson, at least – "there is nothing wrong with people becoming filthy rich". Once again, however, just as the sins of the father are revisited on to the son, so are the faults of the previous government.

Under New Labour, people have again fallen through the cracks and these cracks are getting wider. Not only is it those at the bottom who, despite the good work that this government has done, are destined to be trapped in poverty with nowhere left to fall, but it is also those people who never thought they would have to struggle.

Those caught in the grey areas of social policy between receiving means tested benefits and those who have no need for them. Individuals who now have a small amount of savings and earn just enough to pay for their child to go to university, who have then been hit by the cost of tuition fees, forcing them to struggle with daily life.

Or the pensioner who has worked all their life – often in the public sector – saved all their life, just in case, and who never thought they would have to calculate how much they could afford to spend in the shops.

Under Margaret, the price of reform and the drive for economic liberalisation was what mattered and the effect was by the by. It was for the greater good. This notion has stayed with the sons and daughters of the 80s and the wealthy have been allowed to run ahead of everyone else leaving a growing minority to count the costs of this unfairness.

Polly Toynbee, the darling of the left, put it best when she described society as a camel train and as those at the front get further and further ahead, the gaps, cracks and pitfalls become even larger and more difficult to traverse for everyone else.

As we are all witness to the ever increasing gaps in society and the greater alienation and polarisation of this country, we must now start to think again about the price of economic reform and about the vast fissures ingrained in Britain today.

Philip Larkin wrote in This Be The Verse: -

"They fuck you up, your mum and dad.
They may not mean to, but they do
They fill you with the faults they had
And add some extra, just for you."

What price do we pay for our extravagant life styles? What cost do we each individually have to endure to change? And, to what extent can any government begin to rein in excess? Or should we, like Larkin, conclude that we are best getting out as early as we can and not having any kids ourselves?

ANTHONY HOULDEN.

IRON LADY.

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SEARCH FOR MISSING MADELEINE MCCANN HEADLINES CONTINUES

Senior editors in the British tabloid press have vowed to continue the search for front page headlines on the missing toddler Madeleine McCann, despite an absence of newsworthy developments in the case.

Sources at several national papers claim that measures are being taken to keep the nation's hands wringing during the periods between Madeleine-related near-events. Reporters at the Mail on Sunday have started rummaging through their desks and email folders, looking for clues that might reveal the whereabouts of a story concerning Madeleine. The Sun and Mirror have hired private detectives to track down new angles which they hope will provide suitably titillating stories about the missing four year old.

Memos between Daily Express writers, leaked to No Quarter this week, reveal the effects that keeping the story alive is having on the paper's staff. One sub-editor showed his mental exhaustion by suggesting the logistically impossible headline 'Maddie snatched by Maddie', while the Editor-in-Chief was only talked out of running 'Maddie now head of paedo ring' at the eleventh hour by the paper's Managing Director.

The paper is also rumoured to be considering prefixing all its front page articles with the word "MADELEINE", allowing midweek circulation lulls to be countered with headlines including "MADELEINE: House Prices Fall By 10%" and "MADELEINE: Brown U-turn On Stamp Duty".

Madeleine disappeared on a family holiday in south-west Portugal over a year ago, with genuine public interest in the story disappearing a few weeks later. Recent reports of a sighting of Madeleine in Amsterdam led to a flurry of optimism at the Express, the Sun and the Mirror, who seized the opportunity to weave pages of speculation and unverified analysis from the slim threads of new evidence. But the story fizzled out after a few days of outrageous headlines, forcing the papers' circulation figures back down as they returned to less emotive fare.

In the event of new headlines becoming impossible to trace, several tabloids have agreed to descend into a cycle of claim and counter-claim about the veracity of each other's reporting on the case. The papers' editors are said to be confident that this will keep the story afloat for at least a few more months.

"And by that time," said one editor, "something or another will probably turn up."



CONSUMER CONSUMES SELF.

TAXPAYER FINDS POUND IN SOFA

The UK tax burden was lightened by one pound yesterday after the taxpayer found some loose change down the back of the sofa. The discovery of a fifty pence piece, two twenty pence pieces and two five pence pieces will offset the overall level of tax in Britain by 0.000000000000000000000023% with immediate effect.

The loose change's contribution to the UK economy was welcomed by the Treasury, which has been criticised in recent months for failing to cushion the taxpayer from the current economic downturn.

At a press conference the Chancellor of the Exchequer, Alistair Darling, said: "We welcome this proactive approach to reducing levels of taxation in Britain. We face difficult times ahead and tax cuts are unlikely before next April. We therefore urge the taxpayer to look not only underneath the sofa, but also behind the radiator and in the pockets of rarely worn trousers."

The Treasury estimates that approximately £47,500 is currently gathering dust between the nation's sofa cushions. In a recent white paper, Citizen-centric Tax Relief: A Living-Room Centred Approach, it argued that if the nation showed more diligence in retrieving this cash then perhaps it would be able to meet the rising cost of fuel and basic foods.



SHIT GOT TOGETHER.

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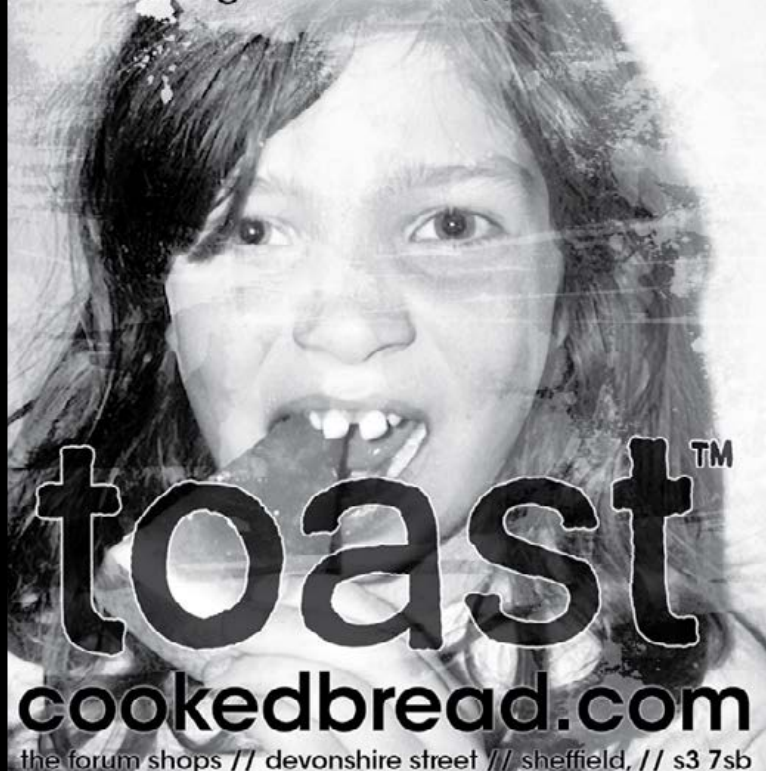
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HELLO.

WE ARE THE SHAKESPEARE. WE LIVE ON GIBRALTAR STREET IN
SHEFFIELD. WE ARE A PUB. WE SERVE BEER. WE PUT MUSIC ON.
HERE ARE SIX SEPTEMBER HIGHLIGHTS:

MONDAY 1ST - SILVER APPLES

THE SEMINAL NEW YORK, PSYCHEDELIC ELECTRONIC OUTFIT FROM THE LATE
60S. ONE OF THE FIRST GROUPS TO USE ELECTRONIC SYNTHS THAT THEN
INFLUENCED KRAUTROCK, ELECTRONICA AND DANCE MUSIC. PIONEERS OF
THE HIGHEST ORDER.

FRIDAY 5TH - DECLINING WINTER / GARETH S. BROWN / EMBERS / WINTER NORTH ATLANTIC

DECLINING WINTER IS RICHARD FROM HOOD AND HIS NEW BAND - LIVE A
BEAUTIFUL, PASTORAL EXPERIENCE. GARETH S. BROWN INVOKES THE SPIRIT
OF PHILLIP GLASS AND APHEX TWIN. EMBERS PLAY ANGULAR MATH-ROCK.
WINTER NORTH ATLANTIC IS GENTLE AND GENTEEL ELECTRONICS WITH LIVE
INSTRUMENTATION - FOR FANS OF FOUTET, MANITOBA/CARIBOU.

FRIDAY 19TH - DAVID VINER / LOOLY AND THE MOOS

CLASSIC ACOUSTIC BLUES AND TIMELESS LILTING FOLK FROM LOOSE
RECORDS SIGNING. HAS TOURED WITH WHITE STRIPES, DR. JOHN AND
SPIRITUALIZED.

WEDNESDAY 24TH - ASTEROID #4 / QUARTER AFTERS

SWIRLING, SHIMMERING, SPACED-OUT HAZY FUZZ GUITARS. SIXTIES
ECHO-LADEN PSYCHEDELIC MUSIC WITH A HINT OF THE BYRDS.
ALL THE WAY FROM THE U.S.A.

THURSDAY 25TH - THE BOATS + GUESTS

"ALL THE OLD-TIME MYSTERY AND CRACKLE YOU COULD POSSIBLY IMAGINE,
WITH A MELODICA, XYLOPHONE AND GUITAR PLAYING THROUGH A SHEATH
OF HISS AND SKEWED SOUNDS THAT ARE ALMOST TOO LOVELY FOR WORDS."
WILL BE AMAZING!!!

MONDAY 29TH - BOB LOG III / HONKYFINGER

DIRTY BLUES FROM ARIZONA'S LEGENDARY HELMET-WEARING, SLIDE-GUITAR-
PLAYING, BASS-DRUM-KICKING ONE-MAN-BAND. ONE OF TOM WAITS
FAVOURITE ARTISTS. HAS SUPPORTED BLACK REBEL MOTORCYCLE CLUB AND
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THE BARD.



The Old Sweetshop, Nether Edge Road, S7 1RU

RESTORATION. PART ONE.

RESTORING A BICYCLE IS A FASCINATING BUSINESS. BRINGING TO LIFE A 1909 MERCEDES BENZ OR A 1945 COMPUTER MIGHT BE BEYOND MOST, BUT RESTORING A CLASSIC BICYCLE POSES PROBLEMS THAT ARE SOLVABLE. OVERCOMING THE PITFALLS SHOULD INVOLVE A GOOD DEAL OF ENJOYMENT LEADING ALL THE WAY TO IMMENSE PRIDE UPON COMPLETION AND THE OPPORTUNITY TO CYCLE AROUND WITH GLEE.

The first stage has to be the acquisition of a decrepit old machine. Commonly this starts with a conversation on the high street or in the pub with a preface, "You're into bikes, aren't you? I have this old crate / boneshaker / heap of rusting shit in my garage / cellar / attic. Would you like it?" Especially if it's a pub conversation, you will say "yes". Having been recognised as a soft and / or inebriated target you will probably find it on your doorstep the next day. If your CCTV has sound you will probably pick up the words "Good riddance to that bloody heap".

Of course you might actually have sought out a machine and possibly one of a particular make. It might be also that you know a lot about the manufacturer and a lot about renovation. If so, the remainder of this might not be for you. You might read it and disagree with it.

What follows is not hard-nosed, but it is well worthwhile deciding both what you want to achieve and the philosophy you wish to adopt towards the renovation. The ideal result would always be a restored, rideable and hopefully then, well-ridden machine. It can be quite a conversation piece as well... However, beware, as too much of this heart butter for bikes, might cause more heaps to appear on your doorstep. Pretty soon they will be making a television programme about you and the local council might be querying the planning permission status of those sheds in your garden.

There are no 'union' rules regarding bike restoration but I believe your work can have a greater focus and the finished article give you greater satisfaction if you set out your own rules. This list covers some broad aims.

1. To get the bike working and to use any parts readily to hand or in stock at, say, Halfords. A stilson, hammer and a can of WD40 will also be helpful.

2. To have an absolutely new-looking machine as if it had just come out of Doctor Who's Tardis.

3. To have a machine where as much of the original fabric is worked on, cleaned up and minutely serviced. If parts are acquired they should be of the same age as the original machine, the same make, size and style.

If you choose number 1, you will not need advice (and good luck at Halfords - I won't be there). #2 and #3 might suggest either purism or pragmatism.

The purist would find a rusty bolt and buff it or re-plate it. The pitted chain set would be re-plated after an exhaustive cleaning up. The purist will just need a workshop (or access to one) and a few pictures of the original machine. And a great deal of skill and patience.

The pragmatist would pound off down to see one of the dwindling number of 'real' bike shops who eschew blister packs, and bid the owner to conduct a forensic search of his wooden drawers. If you are lucky, he might loan you some overalls and point you to his 'inner sanctum' to have a rummage. The pragmatist would visit a Bike Jumble for parts. The more IT-skilled but heavy-walleted would resort to using Ebay to pay large amounts of money for that grunge-bolt to the gentleman who spotted it before you at that Bike Jumble.

Yours in cycling,

MD Hudson.

CYCLING TIPS.

WORD LIFE

WE ARE A LIVE LITERATURE AND MUSIC ORGANISATION
THAT HAVE BEEN ACTIVE IN SHEFFIELD SINCE 2006.

This is our section, dedicated to the best creative writing from the Steel city. We encourage you to submit poems and short fiction pieces on any theme to - creative@nowthensheffield.com

HOT CHILDREN ON A BEACH IN CAMBODIA.

You come with your plastic beads and shells,
In bracelets and necklaces,
"My Auntie makes them," you say,
"You want one, lady?"

Then your tricks come, your child strops and
Scathing words, some insults in your mother tongue,
others in mine, "You ugly as a dog!"
I look in your eyes and cannot
distinguish if this is cold calculation, or
Hot fear and rage.

Rage against my rich, white skin and
Folded dollar bills.
Against sorrow in my eyes and lack of
Action,
"But I can't buy from every single one of you."

And what would come of it if I did?
I look at your child's face contorted into an
Impatient frown,
Your sinewy arms and dirty fingernails,
And offer you my noodles.

Yet, your immature tongue still avoids the
Greens and you crunch on the sweet carrots.

You are still a child underneath that unspoken
burden,
Which I will never learn the truth of.

LOU PYMER.

DIAMONDS.

A gang of girls walk arm
in arm through the '80s.
The sun is a gold hooped earring
they take turns to wear.
Black bomber jackets,
ra-ra skirts revealing too much leg,
toes pinched into second-hand stilettos.
Drunk on Pernod and black,
the sound of the bus station
provides their backing track.

When the cold bites
through their ribbed tights,
they shove their hands in their pockets
to make fists. Double yellow lines
hem the road. Bland sky,
the pavement a dot-to-dot
of chewing gum
and cigarette butts.
A pint glass carried half a mile
from the Penny Black is smashed
in an empty doorway.
They tread the spattered glass,
call it diamonds.

JULIE MELLOR.

MONSTERING.

Your verb for it, monstering.

Apathetic nihilism. Mocking
those afflicted with senses
of sensibility, boundaries unseen.

Pretending to beg on Llandudno pier
meths bottle open, half-empty by your side.

Spiritual nihilism. Outraging
those outraged in Telford and Bath,
enraging the readers of tabloids
and broad-sheets, offending regardless
of gender race sexuality class. Dada.

Pretending to beg on Llandudno pier
meths bottle open, half-empty by your side.

DAVEY ROBERTS.



THE MAGIC AXE PART 2.

Malcolm was digging into the butter with his knife, spreading it thickly onto his toast, Roy watched him wondering about the booze crisis looming, maybe Malcolm, after eating all his supplies would be gracious enough to nip out for more beer.

'The detox not going too well then Roy?' said Malcolm waspishly as he wiped a few crumbs away from his lips. Roy shrugged it off, 'It was until you turned up last night.' 'But I'm your only friend Roy, I have to keep popping in to see how you are.' Malcolm smiled, wiping butter from his chin with the back of his hand and then going on to lick the ends of his fingers.

Roy decided not to rise to the bait. It wasn't worth it, he knew Malcolm's game, get Roy off on a rant so he doesn't drink so much which meant that there would be more left for him. Roy shrugged and carried on with his drinking. Malcolm had started waffling on about local architecture as he often did when he felt the need to establish some kind of authority over him. Roy let the words float through his head, they meant nothing, the only thing that concerned him was getting topped off with booze, without more booze or the knowledge of more booze, his head was like a trifle without the double whipped cream.

'Did I mention last night that Deidre has asked me to move in with her?' Roy smiled briefly, his eyes beginning to glaze a little. Malcolm pushed away the plate of crumbs and burped, his hand momentarily across his chest, 'she said a man of your intellect and conversational wit shouldn't live alone.' He rolled his eyes to the side, a gesture of false modesty as he adjusted himself in the chair.

'But do you know what, I think she might be right. And she's better than having the heating on all night. What do you think to that Roy?' 'Do it' replied Roy, thinking that if it stopped him coming round on the scrounge that was no bad thing. 'Of course it would mean I wouldn't be able to call on a whim' said Malcolm, eyebrows arched. 'Well,' said Roy, pausing to roll a cigarette, 'You're always welcome, you know that,' he lied...

Deirdre Norton lived in the next village, Hopefully Malcolm wouldn't bother him anymore, at least not as much. 'We should have a drink to celebrate' said Roy. 'Yes, yes of course,' said Malcolm heaving himself out of his chair. Roy was already putting his coat on.

'It's the cheapest one they do' said Roy filling up the glasses. He handed one to Malcolm and they bid each other good health. 'My' said Malcolm, 'it's certainly got an edge.' Roy nodded as he lit up another smoke, the clock on the wall steadily ticking by as they drank and talked of old times that were sometimes good and sometimes fucking wank, like old friends do, making light of discrepancies of character, mistakes deals of misfortune and the like but then Malcolm started talking about Deidre, sort of everything started coming back round to Deidre and her warm bed and fluffy pillows and her midnight tarot card readings and sherry, fresh cut flowers on her pine table, day trips, picnics, her black cat 'dandy highwayman' that liked to sleep in his lap, mayonnaise not salad cream, wild rice not pot noodles, sex in the afternoon and night, big tv, a slip mat in the bathroom. Roy looked at him. But he didn't see Malcolm.

He just saw a bottle, unopened perched on the chair, noises coming from it. He looked away, out the kitchen window, there was a bottle of gin on his bird table, beyond that bottles of differing sizes glided down the street. A bus passed by, a bottle was driving the bus and lots of different coloured bottles sat in the seats. He turned back to Malcolm, he was still a bottle. The bottle was saying that he probably wouldn't be coming around for a while as Deidre didn't like him.

Roy stared at him. He felt ill. The bottle had turned back into Malcolm, everything was blurry and smudged, Malcolm was talking 'don't worry Roy, I mean what's the point of being poor if you can't live in squalor.' Roy wiped his face with both hands and went over to the worktop, drunk and unsteady, nearly tripping over a small pink plastic box, suitcase shaped with a yellow handle. Roy stared at it, kicked it with his foot. 'Whasht that?' Malcolm walked over and picked it up, dusted off the case with his sleeve. 'It's a magic axe' said Malcolm. 'It can do evil and it can undo evil'.

Roy stared at the blue and silver plastic axe. It was shiny. He looked back at Malcolm He'd turned into a bottle again, the neck was jagged glass and thick creamy stout was flowing out, Roy looked out the window, the bottles on the pavement were pissing booze from their necks, ejaculating into the air, they loomed at his window, corks popping hitting the glass of his window. He looked down at his feet, a foot of booze was flowing around his feet. Oh god, he said to himself, as a plethora of evil flooded his brain, like a boat taking on water, his brain began to sink in evil thoughts, womens knickers on his head, EVIL!!!

a sink full of pots,
EVIL!!!,
tits in his face whilst smoking a fag
EVIL EVIL EVIL!!!,
wearing odd socks and tv in the afternoon
EVIL EVIL EVIL EVIL!!!!!!

He snorted violently and looked up. Malcolm was gone.

STEVE SCOTT.

WORDLIFE.



IN THE DULCET TONES OF A CHARGING BULL, PAUL SCRIVEN, LEADER OF SHEFFIELD COUNCIL AND CHIEF COMMANDANT OF THE LOCAL LIBERAL DEMOCRATS, USHERED IN A NEW ERA AT SHEFFIELD COUNCIL, PROMISING "CONSULTATION, CONSULTATION, AND MMMMOOOOOO CONSULTATION".

The big idea is to change Area Panels, the twelve erratic local government love children that are dotted around Sheffield, into seven Community Assemblies. Each Assembly will operate as a council within a council, directing services and contracting out some work to non-profit organisations with non-profit workers, or to local businesses in need of a lucrative sideline.

The whole operation will be directed by a "Community Plan", featuring service targets and budgets agreed with local people. There are many questions over these Community Plans. Will months of consultation be condensed into high-gloss brochures featuring multi-ethnic flowers and quotes neatly selected to chime with the latest Executive diktat, as community leaders and councillors breathe easy in their tin can thrones? Or will this plan be OUR VOICE, a Local Kampf for local people - the greatest step in devolution since the invention of boil-in-the-bag MPs?

Who knows? Certainly no-one reading the proposal document, full of engagement networks work-streaming performance phases within Community transition roles, but bugger all practical detail.

In reality, we are talking about libraries, flower planting, and parks.

The libraries are already stuffed: turned into multi-media service gateways, underfunded, understaffed, under the cosh. Today's children don't read books, preferring to plug themselves into Gross Bodily Harm IV, picking up tips on how to knife little old ladies from forty paces. Today's adults cannot read more than four words strung together unless accompanied by an INTERMEDIA SENSESTORM with narration by Phil Jupitus and visuals by Colleen Rooney.

Flower planting is the domain of those bastions of justice, Street-Force - but Street-Force are themselves about to be sold to the private sector under the thirty-year pothole PFI. They will be kept in an underground bunker and only released at night, chained to their yellow vans, paint fading as our memory of them will fade, until they are no more than a rumour, a tale to tell your children - of brighter days and better times. So the transfer of council funds to Ma and Pa private operators or mashed up hippy volunteers in order to plug the gaps will come just in time.

Parks are currently subject to the neat Council policy where a certain proportion is sold off for development to subsidise the upkeep of the rest. Rather like a man who promises to flog off no more than 5% of his own body each year, you feel it might all end in tears.

This Community Plan will give the people, that's YOU by the way, a say in how the deckchairs will be arranged on the Titanic of public services. Never mind that it's all sinking under the weight of privatisation, legislation, misdirected and insufficient taxation. Let's all be REALLY ENTHUSED about telling Librarians how to place their aging books on the shelves; arranging park benches so the disaffected can make more aesthetically pleasing fire sculptures; and commissioning a sweet circle of daffodils in the middle of four choking lanes of traffic.

BUT, I hear your despairing cry, WHAT ARE THE ALTERNATIVES?

There is Labour: Decide the results of the consultation four months in advance. Send out a questionnaire asking: "Regarding bin collections, would you? a) like to have a weekly rubbish bin collection, b) like to have a bin full of plague rats thrown through your window every fortnight, c) shoot yourself". Announce that the will of the people is with you, burying all negative comment on page 306 of appendix 9.

Conservative: See Labour

Green: Devolve power so far that each house has its own parliamentary structure and house of hereditary peers. Animals have an equal vote, so bedbugs end up with a clear majority and outlaw the vacuum cleaner. Democracy will be yours, apart from the mandatory sewage composting in every backyard, with solar roofing a requirement to avoid death by mung bean.

So perhaps there is no alternative. Or maybe there is. Or maybe we need to refloat the Titanic. Anyway, it's your move, how democratic is THAT?

COUNCILAXE@NOWTHENSHEFFIELD.COM

COUNCIL AXE.

Readers, Starwipe feels like he knows you well enough at this point to make a confession.

That confession is this: he likes journalism. A whole lot. Local journalism? He likes that the best, actually. Any western numpity can rock up to China and churn out 2,000 words that basically say: "Omigod omigod OMIGOD this place is AMAZING! But also: human rights."

But it takes skill and determination – skill and determination, dammit – to not only remain conscious through the entire Little Thwackhamster Parish Council meeting, but to then pull all the key facts out of said meeting and translate them into a printed explanation to the citizens of Little Thwackhamster about what their elected officials are doing in their name.

In addition to the above confession, Starwipe will also offer some inside information. Most local journalists, just like Starwipe, really love local journalism. They didn't get into journalism because corporations get them moist and people who ride public transport fill them with loathing. Local newspapers including our very own Sheffield Star are filled with people who, deep in the recesses of their jaded hack hearts, genuinely believe in that whole speaking-truth-to-power thing. They could be making more money in PR, but they're not. They're sticking around despite strong reservations that their profession's going to hell in a number-crunching handcart, and they're doing it for you.

That's the good news. The bad news is that in Sheffield, fewer of them are now doing it for you.

It isn't exactly the sort of news you will have read in your local newspaper, but the Star's been doing a bit of 'belt-tightening' as of late. Actually, belts have been cinched to puke-inducing levels all across Johnston Press, the Star's parent company. If an aspiring nation needs a proper national press, then fans of British unity will be happy to know that Johnston is currently in the process of attempting to disembowel the Scotsman newspaper through job cuts. There probably aren't as many people advocating freedom for Northants, but Johnston's been looking to cut weight at its papers there too.

And then we've got Johnston's work in our fair city. At Now Then deadline, five Star staffers are being made redundant. According to reports in industry journal the Press Gazette, picture editor Dennis Lound, Profile magazine and Star business editor John Highfield, senior production manager Richard Smith, Barnsley reporter Gail Robinson and Rotherham reporter Ray Parkin have "100 years of journalism experience between them".

So then, if we're keeping a scorecard at home, Johnston Press is offering a hearty "goodnight and good luck" to Barnsley and Rotherham, feature writing, business and photography.

Oh yeah, and newspaper production in general.

Not to mention the five South Yorkshire journalists who have attempted to give people in the area news, using only the underwhelming tools offered to them by Johnston Press.

Star staffers have now launched a "Save Our Star" campaign.

When Starwipe imagines a perfect world, he thinks of a time when the Star might actually be saved. When the people who work for it and genuinely give a leavings about local journalism and aren't lorded over by companies answering to shareholders who view exciting journalism as that which pushes beyond the mythical 30% profit margin. That won't happen tomorrow.

But job security for local journalists? That might.

If Starwipe was your priest, imam or other spiritual leader he would say: "Keep the Sheffield Five in your prayers."

As it is, he says: "Write letters to your editor."

Now Then is a monthly magazine, and what's going on at the Star is happening more quickly than our print cycle can keep up with. So please join the Facebook group "Support proper local journalism in Sheffield" to keep up on the latest news. And to sign the inevitable petition based on the latest news.



STARWIPE.

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PHOTOGRAPHERS.

WE'RE LUCKY ENOUGH
TO WORK WITH SOME
TALENTED PEOPLE.

OUR PHOTOGRAPHERS
ARE NO EXCEPTION.

NICK DEL'NERO.
BENEDICT EVANS.

Benedict Evans' photographs can be seen at gonzogallery.co.uk and he can be contacted for sales and commissions at gonzogallery@gmail.com. Much of the work printed in this publication has been converted to black and white for the purpose, with permission.

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JOANNA SUTHERLAND.
GEORGE OLIVER.

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OR JUST HAVE THAT ONE PERFECT SNAP OF SHEFFIELD,
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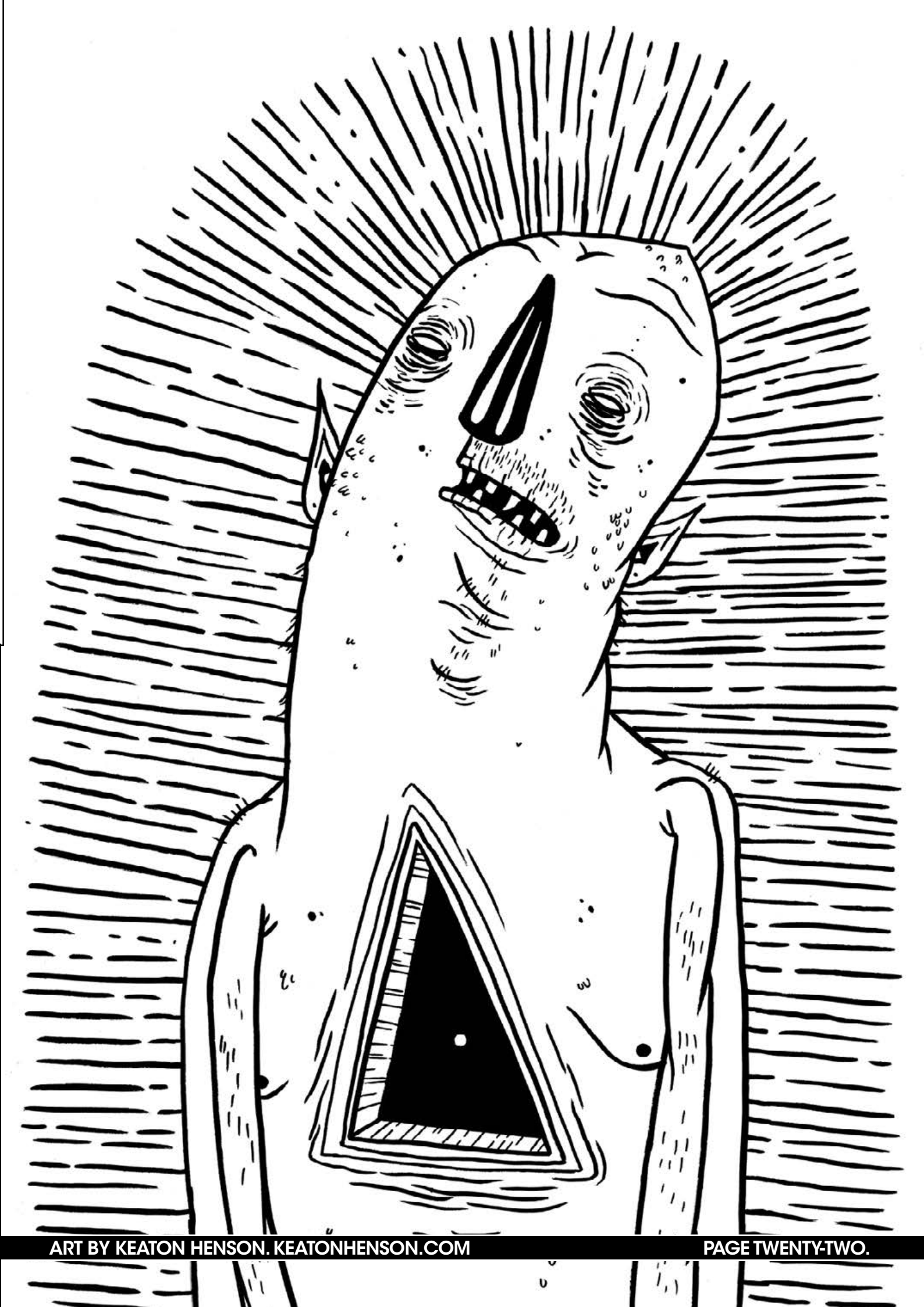
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NT. BASICS, PLEASE... WHAT STARTED YOU DRAWING?

I have no idea man. I was literally obsessively drawing for as long as I can remember. I remember being a kid and coming back from school, my mates would all watch tv and I'd just draw the weirdest shit. I still have hundreds of old sketchbooks. full of things with tentacles and really bad superheros.

I failed art all throughout school and college though.

NT. CAN YOU DESCRIBE THE PROCESS OF STARTING A NEW PIECE?

I usually start by panicking, and staring at paper for an hour or two. but I usually start off with a really rough theme, like i'll often ask my client for some really loose themes. and then as far as the pieces themselves, I start with shapes, like I visualise the page, and arrange rough shapes around it to get composition, then fill the shapes with things with no pupils.

NT. WHERE DO YOU GET YOUR INSPIRATION FROM?

I get my inspiration from things that scare me, things that make me laugh. art, music whatever on tv.

NT. TOOLS. WHAT DO YOU USE REGULARLY, AND WHAT'S YOUR FAVOURITE?

I usually stick to things I know. I'm very particular about the kind of pens I use, and get all itchy if I don't have them. I use brush pens, and fineliners for some detail. and then photoshop for colouring. but whenever a job comes along that I think calls for mixed media, I tend to go nuts with inks and watercolours, like I'll just get heaps of paper out and throw ink at it and then work on top. I do still love to work like that so its great when something that isn't gonna be screened comes up and I can go crazy with gradients.

NT. WHAT OTHER ARTISTIC MEDIA HAVE HAD AN EFFECT ON YOUR ART?

As I said, music's a huge part of my artistic process. I rarely work without music playing, and working with bands for clients you can get an entire album layout in your mind just from listening to a song in the right way. I guess I watch a lot of films. but dunno if they have much of an effect on me. People who don't know about illustration tend to immediately liken my work to Tim Burton, but i think a lot of people get that, purely because he's one of the only mainstream points of access to non-pretentious weird art.

NT. HOW DO YOU SPEND YOUR DAYS?

Drawing... a lot. when im not drawing I'm trying to come up with ideas. I also play music. i love to write songs. I don't drink or do drugs and I'm not huge into partying, so i kinda consider my day wasted if I haven't created at least one small thing.

NT. WHAT ARE YOU CURRENTLY WORKING ON?

At the moment I'm doing a few album covers that have been in the works for a while. I'm also in the middle of my second range for topman. which is fun and just involves a lot of childish humour, it's actually pretty insane how much they let me get away with, it's like being a kid and your teacher finding your rude drawings in class, and then paying you money for them.

NT. ANY TIPS ON HOW TO SURVIVE MAKING MONEY OFF YOUR ART? AND DO YOU FIND IT IMPORTANT?

I don't find money hugely important, but I'm the worst person to ask because im so bad at fee negotiations, and tend to take anything im given if the brief is fun. Try and be confident in your art, and believe that they need your work and aren't doing you a favor.

NT. WHAT DO YOU DISLIKE IN ART?

Pretension, a lot. I can't stand the idea of art HAVING to mean something. especially within illustration. I also dislike overcrowded work, or work with too many ideas going on at once. That's all just opinion though.

NT. WHAT MAKES YOU SMILE IN ART?

Simplicity makes me smile. I like things that say exactly what they need to in something really simple. and personality too. It's nice to have fingerprints and shaky lines in a piece sometimes.

NT. GOOD ADVICE YOU WISH YOU'D BE TOLD EARLIER?

Becoming a professional illustrator will not make you rich or part of an underground club where everyone has really good tattoos and giant glasses.

KEATONHENSON.COM

MATT JONES
speaking to
KEATON HENSON.

KEATON HENSON.





Threads.

September.
Saturdays.



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DJ Set.

27th.

Richard Colburn.

(Belle & Sebastian).

DJ Set.



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THE GRAPES

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Fri 5th Funky Facio Promotions
Sat 6th Oh My Word! plus supports
Sun 7th Americana Night-
THE SOUTHERN TENNANT FOLK UNION + support
Mon 8th Leo Slayer + Monsters Build Mean Robots
Tues 9th Uneven Blonde/Sit Tight Promotions - BLAKFISH,
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Wed 10th Joe vs The Volcano
Thurs 11th Funky Facio Promotions-ELECTROSEXUAL, BEATIFUL
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Fri 12th Moon Fiesta Promotions- PARK BRIGADE, REASONS FOR
HEROES, THE VERIFIED JACK ATHEY
Sat 13th FANG CLUB + support
Sun 14th Waggon Wheel Media Presents - THE LONESOME
AND PENNILESS COWBOYS + support
Wed 17th Waggon Wheel Media Presents - THE HOPPER WARD,
SHAKESHUDDER
Thurs 18th STAND UP GUY, FLATLANDS
Fri 19th THE REFORM + North Of Watford
Sat 20th Mutiny Presents- KILL THE CAPTAINS, GYPPPOS + support
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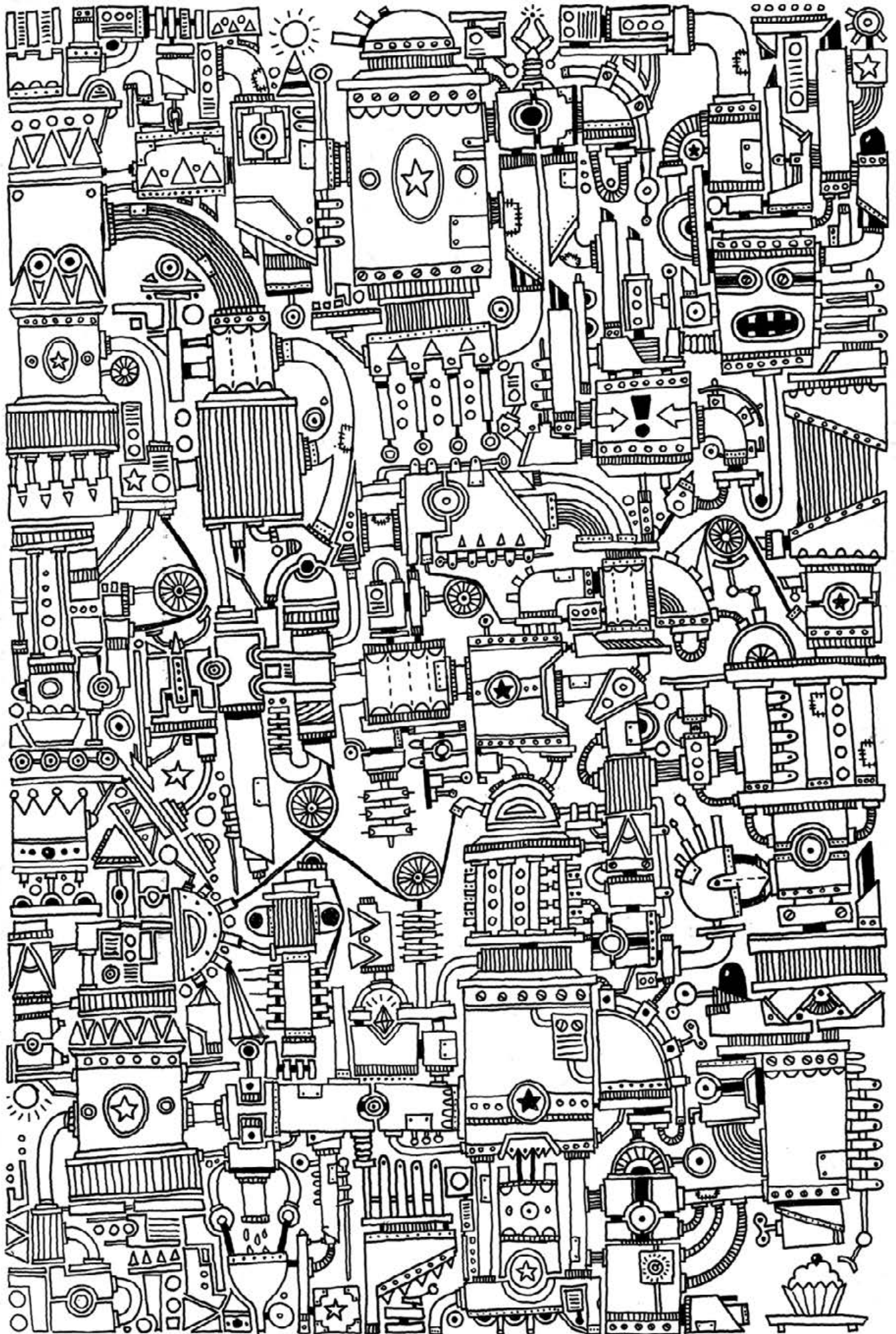
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THE VISUAL ARTS ARE FILLED WITH SYMBOLISM AND HIDDEN MEANINGS AND THESE ARE SOMETIMES SAID TO BE THE LANGUAGE OF THE ARTS.

FOR EXAMPLE, IF A PAINTER PLACED AN EYE WITHIN A TRIANGLE ABOVE A HUMAN FIGURE, AS IN JACOPO CARUCCI'S (1494-1557) SUPPER AT EMMAUS (FIGURE 1), THE VIEWER, WELL VERSED IN SYMBOLISM, WILL KNOW THAT THIS MEANS THE CHARACTER IS EITHER DIVINE OR HAS GOD WATCHING OVER AND PROTECTING THEM.



Figure 1.

Carucci's *Supper at Emmaus* with Resurrected Jesus and an eye above him indicating his divinity.

The wings of the angel of death in Carlos Schwabe's (1877-1927) *La mort du fossoyeur* (Figure 2) gently embracing the grave-digger, reminds us of the Grim Reaper's scythe and the angel's grim task.



Figure 2.

Schwabe's *La mort du fossoyeur* (Death of a Grave Digger). Note the angel's wings and their scythe-like appearance reminding us of the Angel of Death.

Flora, as depicted in Botticelli's *Allegory of Spring*, embodied that period's ideal in beauty and so was depicted wearing a gown embroidered with roses – Venus' flower (Figure 3).



Figure 3.
Detail from Botticelli's *La Primavera* (Allegory of Spring) showing Flora and her robes embroidered with Venus' flower, the rose, which suggests her ideal beauty.

But these are learned meanings, codified over the years by successive artists. There is no universal meaning to them and only a very specific population, of Western European origin, would be able to decode them. But there is at least one universality to the aesthetics of visual arts and this concerns the way artists throughout the ages, across cultures and religious backgrounds have exaggerated the human form in order to make it more appealing to us. Indeed, when the ancient Greeks learned how to sculpt life-like and life-sized human forms from the Egyptians (for example Kritian Boy), there was such a public dislike of their gods and important statesmen looking 'real' that in less than a generation they reverted back to their original disproportioned, anatomically impossible forms! The ancient Greeks seemed to prefer their human sculptures to have impossibly exaggerated musculature, deepened midline crevices, lengthened legs, narrow waists and poses that were just impossible to hold, typified by the Riace Bronzes (Figure 4).



Figure 4.
There are several impossible anatomical features in the Riace Bronzes. The division of the upper and lower body is emphasised by overly prominent iliac crests (hip bones). The midline groove running down the front of the chest is impossibly deep. But these exaggerations of form all work to make the form far more pleasing to the eye.

Look at ancient Indian Chola bronzes of the Hindu goddess Parvati (Figure 5): breasts that defy gravity, hips so full that she'd struggle with clothes at a boutique for 'larger women' and a waist that could barely hold a full meal let alone a digestive tract, spinal column and the rest!



Figure 5.
Indian Bronze
of Goddess Parvati
dating from
Chola period
(850-1250AD).
Note the
exaggerated long
legs, narrow waist
and large, pert
breasts...

And yet, we find these body forms extremely appealing. Perhaps today's preoccupation with impossibly leggy and large breasted female forms (Katie Price, Lara Croft et al) or the abnormally hypertrophied physique of male models (The Chippendales!) is the consequence of the same process that affected our ancestors. Some of the earliest depictions of the body, small statues such as the Venus of Willendorf (Figure 5) circa 20-22,000BC, are grotesquely distorted to the point of being almost unrecognisable. The breasts are huge and pendulous, the belly, hips and buttocks are bulbous and ample with the mons pubis and labia majora prominent and the thighs are thickened to the point of being free trunk-like. In contrast, the arms are ignored and almost absent as if they didn't matter to sculptor or to the client for whom the figurine was made. The hair is so low down it obscures the face.

So what could possibly account for this desire to create and view the abnormal distorted human form? Well, the answer may lie in the wiring of our brains, a conclusion drawn from a piece of Nobel Prize-winning research from a very different academic field and elucidated by a noted Cognitive Neuroscientist.

Professor Vilanyur Ramachandran knew of the work of Netherlands-born scientist Niko Tinbergen (1907-88) which gained a Nobel Prize. Tinbergen was intrigued by the behaviour of Herring Gull chicks that would peck at a well defined, red spot on its mother's yellow beak. This stimulus would signal the mother to regurgitate a small pellet of food that the chick would then gobble up. These chicks would peck at this spot almost continuously whether they had just eaten or not, so eager were they to feed. Tinbergen found he could illicit this response without a beak at all.

If presented with a light-coloured stick painted with a red stripe, the Herring Gull chick would peck at the stick as though it was a maternal gull beak. What Tinbergen found especially interesting was that if the stick was adorned with two red stripes, the chick would peck twice as much; three red stripes would see the chick pecking away at three times the rate of one stripe. In addition, if given the choice of one, two or three stripes, the chick would prefer pecking the triple stimulus. This response was in spite of the fact that in nature, triple striped 'super beaks' do not exist. The chick would have no experience of double or triple stripes and yet it preferred the multiple stripes to the natural, single striped 'beak'. This is an example of what Neuroscientists call 'peak shift'.

A rat can be trained to differentiate between a square and a rectangle by rewarding it with food when it recognises the rectangle. If the 'rectangularity' of the rectangle is exaggerated by lengthening two of the sides, the rats will respond to it even more promptly than to a less rectangular rectangle!

It seems that the Herring Gull's brain has neuronal circuits that fire more rapidly (are more excited) to multiple stripes, even though these don't exist in nature. The rat has neuronal circuits that fire more rapidly in response to greater rectangularity. Could this peak shift be responsible for people's preference for exaggerated human forms?

Ramachandran thinks so and has argued, "If seagulls had art galleries, they would take the long, thin, multi-striped sticks, hang it on the wall, pay millions of dollars to purchase it, worship it, call it Picasso..."! It is more than probable that we have similar neuronal circuits that when presented with peak shifted human forms, fire more rapidly and give us a sense of pleasure in viewing them. When we view a Henry Moore sculpture with their disproportionate limbs and bodies it is likely that our analogous neural circuits are firing away like mad and telling us, "Wow, this is really great!"

However, I'd extend this hypothesis even further: are the over-long legs and narrow waists of supermodels stimulating these circuits and drawing us into preferring them to more normal body forms? Is the increased firing of this circuit responsible for our desire for women with overly large, perhaps silicone-enhanced breasts, narrow waists obtained by dangerous degrees of dieting and over-exercise, if not surgery? Is the increasing number of cases of men requesting silicone muscle implants, or becoming bulimic, taking anabolic steroids or being dangerously obsessed with attending gymnasia a result of the desire to create a peak-shifted body in order to be more appealing to others?

Perhaps an abnormally high 'set-point' of this circuit is responsible for conditions such as body dysmorphia syndrome, and hence anorexia nervosa, where people see their emaciated bodies as looking appealing because of their peak-shifted appearance, albeit it in the opposite direction to most people's preferences. It might be, although this is conjecture on my part and an idea that would require rigorous scientific investigation. But if my ideas prove to have a grain of truth in them, the irony is in the fact that a neuronal system that allows us to appreciate and derive so much pleasure from great art created throughout the ages may also be responsible for great suffering in the form of those with distorted body images, and the terrible lengths they will go to achieve their peak shift-derived ideal. But perhaps we should consciously dwell on the former and enjoy the wonderful effect peak shift brings to our depiction of one of the most beautiful forms in the world - the human body.

FURTHER READING.

For a full, academic explanation of the concept of peak shift in relation to the visual arts and a critique by experts, please see *Journal of Consciousness Studies - Controversies in Science and the Humanities, Volume 6* (1999): June/July.

I would also highly recommend Nigel Spivey's *How Art Made the World* (Basic Books) for a lucid general reader's account of peak shift and its context with the history of art.

ANIL SAHAL.

FEED YOUR HEAD.

THIS MONTH

Club Night
Tuesday 2nd
Stuesdays @ Penelopes
7pm - late
Free entry

Live Music
Thursday 4th
'That Band Has Balls'
Band competition
£4 otd

Club Night
Friday 5th
Thank Funk Its Friday
10pm - 3am
£5 otd

Club Night
Saturday 6th
Pseudo 54
10pm - 3am
£5 otd

Club Night
Tuesday 9th
Stuesdays @ Penelopes
7pm - late
Free entry

Club Night
Friday 12th
Thank Funk Its Friday
10pm - 3am
£5 otd

Club Night
Saturday 13th
Hang the DJ

Club Night
Tuesday 16th
Stuesdays @ Penelopes
7pm - late
Free entry

Live Music
Thursday 18th
'That Band Has Balls' - Band competition
8pm - Midnight
£4 otd

Club Night
Friday 19th
10pm - 3am
£5 otd

Club Night
Saturday 20th
Pow Wow Club
9pm - 4am
£6 otd

Club Night
Tuesday 23rd
Stuesdays @ Penelopes
7pm - late
Free entry

Live Music
Thursday 25th
'That Band Has Balls' - Band competition
8pm - Midnight
£4 otd

Club Night
Friday 26th
10pm - 3am
£5 otd

Club Night
Saturday 27th
House Proud
9pm - 3am
£5 before Midnight

Club Night
Tuesday 30th
Stuesdays @ Penelopes
7pm - late
Free entry

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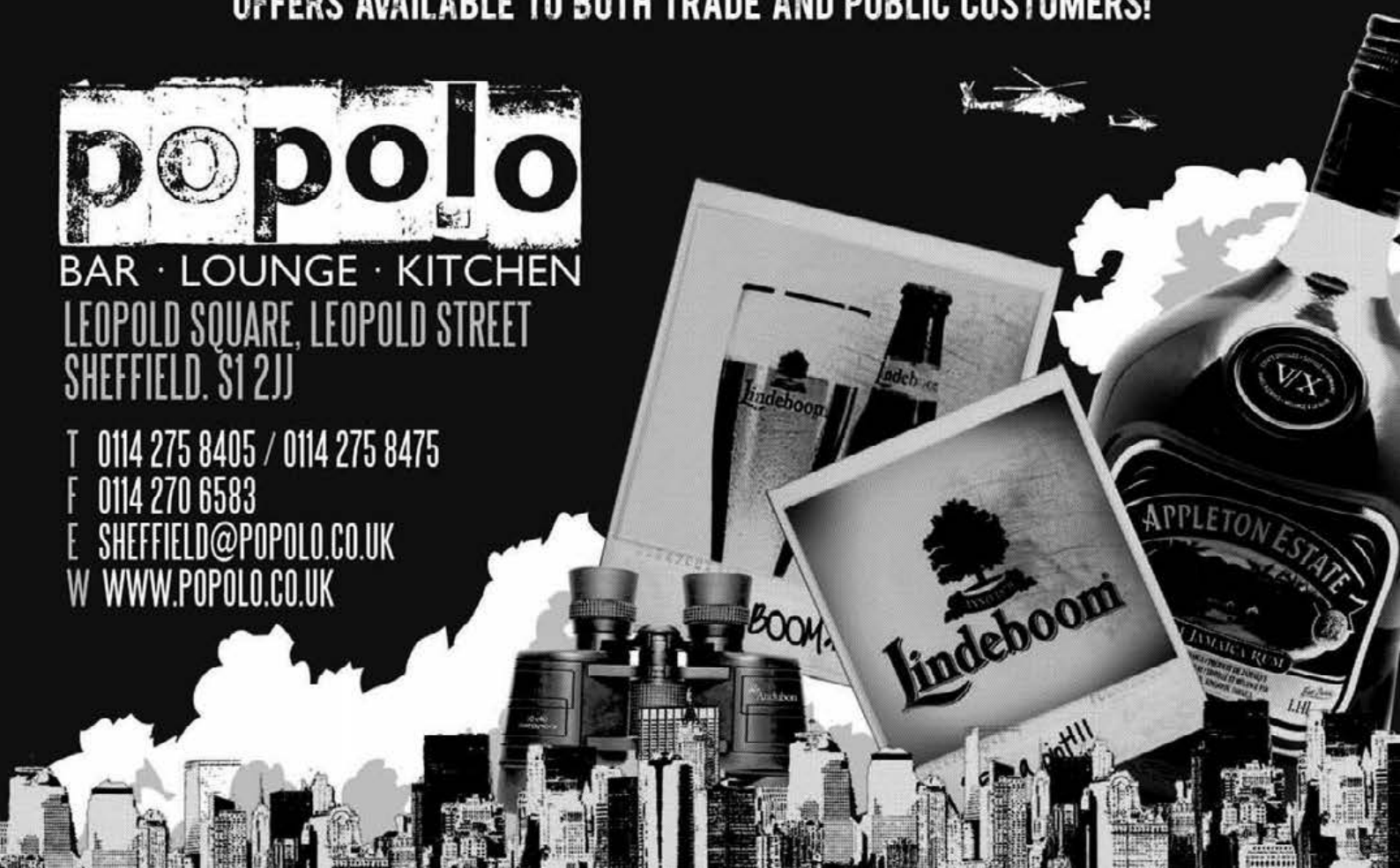
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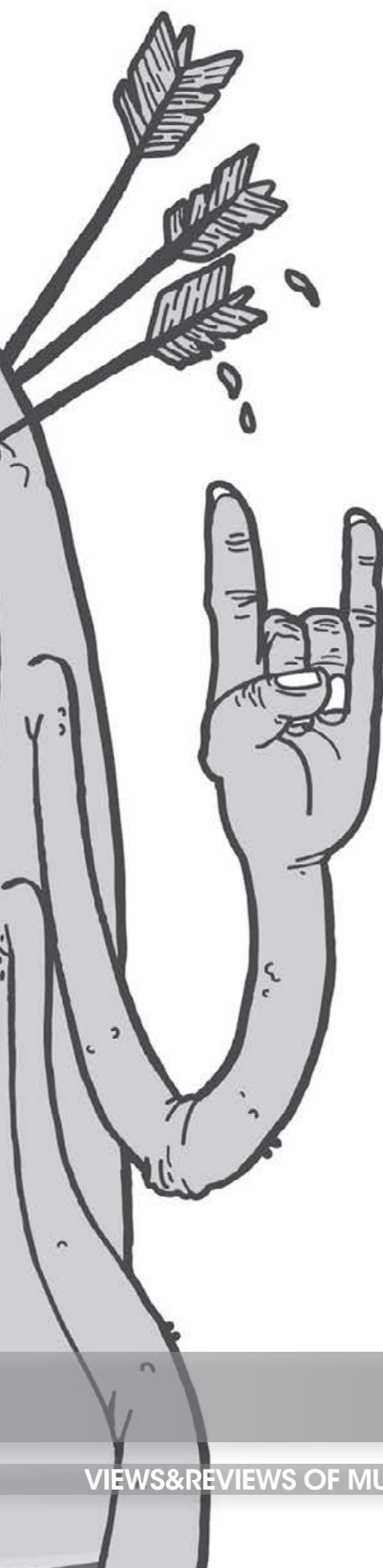
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KEATON HENSON FOR DROP DEAD CLOTHING.



THIS MONTH WE'VE HAD A LOOK AT SOME NEW HIPHOP - SOMETHING AMERICAN, SOMETHING BRITISH AND A FRESH RELEASE FROM THAT YORKSHIRE-BASED DAREDEVIL OF THE DECKS, KIDKANEVIL. GO AND CHECK THEM OUT.

We feel that hip hop is a genre greatly neglected of late. Slowly but surely hip hop is heard less and less. Club promoters won't book it, DJ's don't play it and even the better known hip hop artists themselves seem to be shying away from the old school sounds and opting for club hits and dancefloor fillers.

It seems sad to me that at a time with so much happening globally so few MCs are openly commenting upon it, and sadder still that those who are have so few ears listening. The fact that Madvillainy 2 (reviewed this month) is a record of new beats for old rhymes is surely testament to this fact.

Themes of girls, money and drugs have, of course, always been prevalent in the industry, not just in hip hop but broadly across contemporary genres - have a listen to Robert Johnson or Leadbelly playing the blues if you don't believe me. However, my point is that of late hip hop has produced far less profound assertions than in its golden era. And it is not just the lyrical elements that have shifted. The ground upon which hip hop artists build their landscapes have also undergone some dramatic changes. Excessive studio production has taken over from the old techniques of sampling a classic break and then letting it loop and roll. In many ways this is a natural progression, the advances in technology are matched only by producers' techniques and knowledge of how to use it, but the organic, natural and often raw sounds that made hip hop so unique are becoming lost.

I fear that with current musical trends and the media portrayal of hip hop we are losing an expressive art form with a long history that goes much deeper than the late 70's Bronx.

Compare these five records to those played on Radio 1's hip hop flagship, Tim Westwood's show and see if you don't agree.

GRANDMASTER FLASH & THE FURIOUS FIVE
'The Message' (1982)

PUBLIC ENEMY
'It takes a Nation of Millions to Hold Us Back' (1988).

WU TANG CLAN
'Enter the 36 Chambers' (1993)

ROOTS MANUVA
'Run Come Save Me' (2001)

MADVILLAINY
'Madvillainy' (2004)

REG REGLER.

SOUNDCHECK.

ACID MOTHER'S TEMPLE.

9TH AUGUST.
@
SHAKESPEARE.

Dream machine are fucking awesome promoters. No doubt in my mind about it. Anyone who puts on bands that no one has the balls to is worth crediting. However, to do this with a flair for decor, friendly service, and at one of the most underrated pubs in Sheffield deserves respect. RESPECT.

But let's get down to the business of a scatty, Saturday night's review. I saw three musical acts, in this order:

Thelightshines,
The Telescopes,
and Acid Mothers Temple.

Walking into Temple Shakespeare was difficult to begin with. There seemed to be a group of young men staring open-mouthed across the bar. After nudging myself forward with apologetic smile face, I discovered Thelightshines. Which it does. This guy's a winner. Pedals, loud beta band-esque guitar, and a cracking performance presence throughout. Can't go wrong with a bit of distorted electric slide either.

The Telescopes came on upstairs next and were largely responsible for the ruin that was me on Sunday. Two people, violin bows, guitars, kneeling, static electricity and unmitigated, relentless feedback were the order of the day. Ears like church bells.

Which brings me on to Acid Mothers Temple - a pleasure to look at, and even more exciting to hear play. These guys were superb. Featuring two drummers! With guitar and bass riffs that would steal Layne Staley's other hand. Best way to describe this, I reckon, is psychedelic grunge, with a modern post-rock tendency. That's probably rubbish. But they were good anyway. The audience seemed to adore it as well. Quite frankly, they're one of the most interesting live acts I've seen for while. Go check 'em out.

JAMES LOCK.

CLUTCH.

17TH AUGUST.
@
CORPORATION.

Tonight's bill opens with Taint, a 3-piece metal act. Each band member plays his instrument well, yet together the sound is too sludgy to properly make out.

Tool-inspired breakdowns aside, they are a band that would benefit from more dynamics and less eardrum pummelling. They are politely received by a growing crowd but there is a palpable sense that people are ready for the main event.

Clutch are an absolute riff machine. They are in essence a rock and roll band, firmly rooted in blues but also heavily influenced by funk. Each track is based on a heavyweight riff, kept interesting with variations on the main theme. The rhythm section alone is a behemoth, racing through odd time signatures, flawlessly dropping beats and generally showing the tightness of a band who've been together for over 15 years.

Lead singer Neil Fallon's gravelly voice is perfectly suited to its purpose, delivering the low notes with growling ferocity. Slide guitar is often used as a lazy shorthand, a way of instantly branding a song 'bluesy', but here it is carried off with finesse, gelling well with the band and the classic rock atmosphere added by a guest keyboard player.

For a band that experienced the bulk of their critical acclaim 10 years ago, they draw a large and devoted crowd, playing for almost two hours. What they lack in variety and delicacy, they more than make up for with sheer riffage and a will to shake the very foundations of the stage they stand on. Simply put: Clutch do what they do very well and have amassed legions of fans as a result.

SAM WALBY.

SOUNDCHECK.

SOULFLY.

**18TH AUGUST.
@
LEADMILL.**

Max Cavellera's legacy as one of the most ferocious frontmen in heavy metal spans across two decades. Releasing a succession of seminal albums, Cavellera is probably most noted for his vocal performance on Sepultura's 1996 classic, [Roots]. Despite the album's phenomenal success and critical acclaim, Cavellera shunned the band and a year later formed Soulfly. Their appearance at one of the city's premier independent venues drew the attention of most of the city's veterans of doom, gloom and discernibly loud distortion.

As the rain outside poured over Sheffield, Cavellera reigned over his devoted fans. Bludgeoning through an hour long set, Soulfly previewed tasters from their forthcoming release, [Conquer] alongside anthems such as 'Eye for an Eye'. Despite sounding every bit like a man who eats gravel for breakfast, cement for lunch and razor blades for dinner, Cavellera's vocals tonight did not quite capture the abrasive qualities he is so famed for. Perhaps it was fatigue or perhaps he was just warming up for the weekends festivities at Reading and Leeds but it mattered little to his minions. If [Conquer] proves to be half as successful as its predecessors, Cavellera will continue to command his army for some time to come.

REG REGLER.

OPUS.

**13TH AUGUST
@
THE WINTER
GARDENS.**

The Winter Garden's architecture, ambience and plant-life make it one of the most pleasant public spaces in the city. What better space then to listen to some of the city's acoustic musicians plying their trade?

Adam Went's growling voice and lively re-workings of blues classics earn him some listeners, mainly in the form of suited workers returning from the office. It is 6pm after all.

Next up was reduced version of Sheffield band Damascus Road, reduced presumably due to the acoustics - the effect of the natural reverb, converting this usually peaceful building into what from outside sounded like Wembley Stadium. At times Damascus Road are reminiscent of the better side of Neil Diamond - their forthcoming album will be worth a listen.

Straight off a plane from France having spent most of 2008 overseas, Louis Romegoux's appearance this evening has rustled up quite a crowd. He does not disappoint. Playing a repertoire of his tunes and allowing his incredible and unique voice to great effect in the unusual and epic acoustic surroundings of the Winter Garden. Spellbinding to watch, Mr Romegoux's return home is very welcome.

An amazing experience all round.

JOHN SWIFT.

3D RAVE.

**15TH AUGUST.
@
DQ.**

A few months ago several Sheffield promoters had a meeting and the idea of a 3D rave was conceived...

This was to be a little special, devoted to the birth of rave culture with a strict pre -1994 record policy. I won't pretend that I was around for the beginning of the scene, I was too busy sucking dummies and being sick on myself as a toddler to notice that half the of the country were doing the same thing in a field every weekend... nevertheless, the sight of 4D and Marksman dancing down barkers pool wearing stupid glasses was enough to convince me to put the previous evenings grim hangover behind me- I manned up and got myself down. Madness ensued.

DQ was heaving. Plenty of neon and the prospect of playing Megadrive on huge 3D screens had excited a crowd full of wonky smiles, and as I got ecstatic hugs from countless strangers I began to get into the old school and was soon dancing like a donkey... Well into the early hours Sheffield's most seasoned campaigners manned the decks, and we left into murky morning to play on swings in the park and scare the dog walkers. Classic.

BEN DOREY.

SOUNDCHECK.



**MADVILLAIN.
MADVILLAINY 2.
STONESTHROW.COM**

2004's **Madvillainy**, the now infamous collaboration of Madlib and MF Doom, is a seminal album in hip hop's development. Rethinking almost every aspect of the genre led to an astonishing record that challenged preconceptions the public and the musical community held about what constitutes hip hop.

Madlib gathered samples from a plethora of sources, displaying an aptitude for transferring jazz subtleties into hip hop. Over this challenging tapestry MF Doom spat rhymes dramatically different in style, meter and subject from any of his contemporaries, setting such a high standard for himself that he's still having difficulties penning a follow up four years on. Waiting for this is what led Madlib to create **Madvillainy 2**, an album not of remixes so much as a complete reworking of his contribution to the original.

In a diversion from the original, the sound on the second album is noticeably more relaxed for the most part, though the famed cut up style makes itself heard nonetheless. This record brims with jazz flavours, but with a tendency towards more heavily orchestrated and melodic samples, especially in the first half of the record. This lends the music a warmth that was hard to locate amongst some of the more jagged and discordant tracks on its predecessor. Madlib has also dug through various takes of Doom's vocals, so those acquainted with the original can enjoy new delivery if not new rhymes.

This record will inevitably struggle in the wake of its predecessor. It does something different using a formula transferred from the first album, and thus can't be seen as revolutionary in the same way. However, as a body of music in its own right **Madvillainy 2** reaches heights most producers in the industry can only dream of and is every bit as much of an aural delight as its famed companion.

BEN DOREY.



**SONNY JIM.
TRADING
STANDARDS.**

DENTEDRECORDS.COM

The latest release from the East London hip hop label Dented is a fine example of the current strength in UK hip hop. SonnyJim's debut release, **Trading Standards**, features a host of the UK's hottest MC's. Jehst, Soweto, Dr Syntax and Foreign Beggars amongst others can be found lending their time and rhymes on this LP.

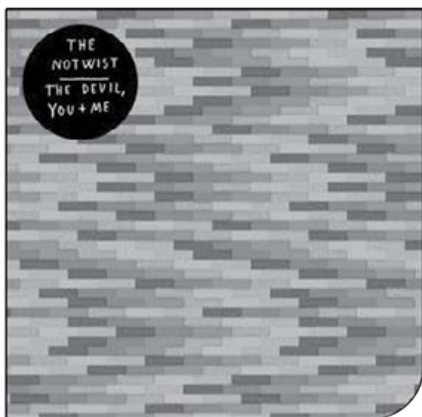
Trading Standards aims to challenge the current trend portrayed by popular culture of the "ho reign supreme as rap's status quo". At first listen, however, this record can come across as pent up and as intimidating as that of those renowned American aggressors. However, here the agro and talk is about an aspiration for recognition - not socially but musically. It is a trait that has been a trading standard of its own in UK rhymes since their appearance on our streets and subsequent airwaves.

This ferocity of delivery is surely born out of determination, desire and most of all frustration, because in the end SonnyJim is right. The hiphop game is weighted unevenly. British artists have always had a harder time than their American contemporaries and right now with the prevalence of up-tempo beats in the UK club scene, hip hop has never had it harder.

SonnyJim's delivery on this record is at times too staccato and lacks the quality and flow of his better-known guests but it is easy to see why he is such a fearsome battle MC - undoubtedly his live performances will be worth a watch. All in all, **Trading Standards** has enough chilled moments and choice loops, cuts and samples to catch the ear of most hip hop heads. Whether this record will prove to be an antithesis to hip hop's current trend of misogyny will remain to be seen.

REG REGLER.

REVIEWS.



THE NOTWIST.

THE DEVIL, YOU + ME.

DOMINORECORDCO.COM

The Devil, You + Me is the latest offering from German indie-electronica outfit The Notwist, which retains the electronics of its successful predecessor, 2002's Neon Golden, while also introducing more jazzy concepts.

Opener 'Good Lies' gets things off to a bland start with a throwaway melody, but luckily is not representative of the whole album. It's tracks like 'Where in this World' that really separate The Notwist from the crowd. Despite their attempts to twist and reshape it, the blend of downbeat electronica and traditional instrumentation that was the anchor of Neon Golden is also the foundation of The Devil, You + Me, making its least adventurous moments some of its best.

The title track and 'Gloomy Planets' use a sound that is reminiscent of Kings of Convenience, Markus Acher's deadpan voice drifting over jaunty bossa nova. Yet these lighter songs often feel half-formed, as though their beats were added as a concession to older fans.

Despite these mild qualms, this album is an enjoyable and sometimes challenging listen. Using Neon Golden as a starting point could never be a bad thing, but it also means that to fully appreciate The Devil, You + Me you need to hear its predecessor first.

SAM WALBY.



KIDKANEVIL.

BLACK BUG.

FIRSTWORDRECORDS.COM

Yorkshire-boy-done-good Kidkanevil proves that he's still one to watch in 2008 with 'Black Bug', the first single from forthcoming album *Back off man, I'm a scientist*. This tantalising tune is full of big bass and electronic meanderings that provide the backdrop to German vocalist Taprikk Sweezee's soulful stylings. At its core 'Black Bug' exhibits an originality that is truly hip-hop – the dancefloor just isn't ready for this, it's too interesting.

MARC JEROME.

BELLERUCHE.

ANYTHING YOU WANT.
(NOT THAT)

TRU-THOUGHTS.CO.UK

More 'turntable soul music' from Brighton trio, Belleruche. 'Anything You Want (Not That)' has an upbeat tempo. Hip hop beats and funk guitar complement the soulful melodies of DeBour, keeping heads nodding throughout.

The B side feels much more like blues – slow, grimy guitar licks slug out a rhythm for some sultry vocals.

The album *The Express* will be released on October 13th – check it.

WILL HUGHES.



LATE OF THE PIER.

BLACK FANTASY CHANNEL.

ZARCORP.COM

Before any of you uber-sharp music heads start, yes, we do realise that Zarcorp is a subsidiary of Parlophone and as such *Black Fantasy Channel* is not an independent release. However, it was not so long ago that Late of the Pier appeared in Sheffield to open the stage for a certain promoter's first show. Now the publisher of this very magazine it seemed only right that we comment upon the success of one of our earliest allies.

Late of the Pier tread the delicate ground between genres with their tongues firmly in their cheeks. Tracks such as 'Space and the Woods' and 'Heartbeat' are so explicitly throwbacks to eighties electronica that it is hard to resist a smile. Echoes of Bowie and Numan can be heard here and for the kids out there, Late of the Pier sound sufficiently like other chart-topping genre hijackers to ensure healthy sales and plenty of prime-time airplay.

The progressive nature of *Black Fantasy Channel* will hopefully challenge the mullet-sporting fraternity to look beyond the spoon from which they are fed and will entertain fans of proper music enough that this record should hold some significance in the last part of this decade.

REG REGLER.

REVIEWS.



Tru Thoughts
recordings



ROBERT LUIS CLAIMS TO HAVE ONLY STARTED DJING AS A TEENAGER BECAUSE HE HAD THE LARGEST RECORD COLLECTION AMONGST HIS PEERS. TO THOSE AROUND HIM AT THE TIME THIS MAY HAVE HELD LITTLE SIGNIFICANCE BUT IT WOULD PROVE TO BE TELLING SIGN OF WHAT WAS TO COME. AS FOUNDER, CO OWNER AND A&R FOR BRIGHTON BASED RECORD LABEL TRU THOUGHTS AND ZEBRA TRAFFIC, SOME MIGHT SAY HIS RECORD ADDICTION HAD ESCALATED SOMEWHAT.

Tru Thoughts is one of the most prolific labels in UK releasing artists such as Quantic, Hot 8 Brass Band and Alice Russell amongst many others.

Amazingly, considering his label duties, Mr Luis still finds time to DJ all over the world as well as producing music alongside label mate TM Juke under the moniker of Me and You. He very kindly took some time out of his busy schedule to talk to Now Then about his love for music, record label and challenges facing the industry in 2008.

NT. TELL US A LITTLE ABOUT HOW YOU FIRST GOT INTO THE MUSIC INDUSTRY?

I was always into music from a young age and got into hip hop in a big way aged 11! When I was at University in Brighton I set up a club night called Shake Yer Wig in order to help finance my vinyl buying habit and fortunately it helped me pay my way to get my degree too.

After graduating I felt I needed another challenge and a record label seemed the logical next step.

NT. HOW, WHEN AND WHY DID YOU SET UP TRU THOUGHTS?

I knew there were a lot of talented people in Brighton making music and also wanted to release music that I liked but knew was maybe not getting a platform. We released the Bonobo album when Brighton was Big Beat Crazy and Quantic added a musical and futuristic element to music that wasn't house or acid jazz.

NT. WHAT DO YOU CONSIDER TO BE THE MAJOR CHALLENGES FACING INDEPENDENT LABELS IN 2008?

The easy access to free music. Within a few days of us sending out promo CDs to press and DJs the music is freely available on the internet. We accept this but hope if people like the music they will actually buy it too.

NT. IS THERE A PARTICULAR ARTIST OR RELEASE THAT MADE A SIGNIFICANT DIFFERENCE TO LABEL?

Many artists for different reasons. Bonobo, as he was our first artist album, Quantic with his prolific workload, Nostalgia 77's commitment to recording real musicians, TM Juke's different production styles. They have all helped the label with its identity.

NT. WHAT QUALITIES DO YOU LOOK FOR IN ARTISTS YOU ARE INTERESTED IN SIGNING?

A realisation that as well as creating good music they have to also work hard promoting and touring it. As independent artists this is a big commitment. I also advise them all to read Quincy Jones's biography as it is a good indication of someone who enjoyed life but also was very prolific in making music.

NT. HAVING FOUNDED TRU THOUGHTS IN 1999, NEARLY 10 YEARS AGO, HOW WOULD YOU DESCRIBE THE CHANGES TO THE INDUSTRY AND WHAT IMPACT HAVE THEY HAD ON YOUR BUSINESS?

The internet is the big difference. We can bypass Radio 1 and still have an artist sell 30,000+ albums with no marketing budget! If you have good music it is possible to promote it without spending a fortune. It takes slightly longer for the artist but is worth it in the long run as you actually build up real fans.

NT. WHAT ADVICE WOULD YOU OFFER TO YOUNG ARTISTS AND UP AND COMING INDEPENDENT BUSINESSES IN THE UK MUSIC INDUSTRY?

As a record label you have to work very hard and try and get as much advice from people who have real experience in the music industry. As an artist you should really follow your own path creatively and not try and copy anyone else's style. All the successful artists on the label have released music that pushed boundaries or was not the flavour of the month at the time.

NT. WHAT IS NEXT FOR MR LUIS, TRU THOUGHTS AND ZEBRA TRAFFIC?

For Tru Thoughts, we are really enjoying developing the new acts like Hot 8 Brass Band, Lizzy Parks, Hint and Kinny with their debut albums. Zebra Traffic is on hold for the moment due to not having enough time.

NT. CAN YOU GIVE OUR READERS ONE FORTHCOMING HOT TIP FROM EITHER OF THE LABELS?

I think the Kinny album is really strong with production from Quantic, TM Juke, Nostalgia 77, Diesler, Hint and Unforscene. I think it will be a great platform for Kinny's amazing voice and performances.

Tru Thoughts will release forthcoming albums by Hint, TM Juke and The Jack Baker Trio, Lizzy Parks and The Bamboos in the remainder of 2008.

Robert Luis' Radio show Unfold Radio broadcasts every Sunday 10pm - 12am and is available via the audio section of tru-thoughts.co.uk.

'FLOATING HEAVY' BY ME AND YOU IS OUT NOW. GO AND BUY IT.

tru-thoughts.co.uk
myspace.com/truthoughts
myspace.com/robertluisdj

REG REGLER.

TRU THOUGHTS.

NT. WHAT HAVE YOU BEEN UP TO RECENTLY?

I just got back from volunteering at Messien Festival - listening to people blowing into tubes and record it. Great fun, full of mad people.

NT. WHEN DID YOU START ON WRITING MUSIC?

I've been playing since I was 12. I started on bass, playing Marilyn Manson covers in a grunge band. Then I started to sing and picked up the acoustic guitar. I've been writing and gigging in Sheffield since then. I got a bit more serious about it from the age of 17, when I started moving away from the various bands I was in.

NT. YOUR VOICE IS PERHAPS THE MOST IMPORTANT ELEMENT OF YOUR MUSIC. DID YOU HAVE TO TRAIN IT OR IS IT NATURAL?

I was a choir boy for 4 years, so I got some classical training to start me off. My dad is a massive muso, so I got into Jeff Buckley and Tom McRae and decided from an early age that that was what I wanted to do. I don't spend ages learning songs on guitar and I don't profess to be an incredible guitarist, but I think my voice compensates for that.

NT. DOES YOUR MUSIC ALWAYS START FROM A VOCAL MELODY, THEN?

It used to, but in recent times I've been using the guitar as a starting point. The most important thing is how the two combine to give the desired effect. I also play the accordion from time to time since it brings out the voice more and gets people dancing.

NT. WHAT OTHER MUSICAL PROJECTS ARE YOU INVOLVED IN?

I'm in Watch This Fire Spread, a sort of collective of musicians from various Sheffield bands. It has almost nothing in common with what I play solo, but it gives me a chance to use my voice in a completely different way since it's mostly piano-driven.

NT. WHAT ABOUT SOLO RECORDINGS?

I've been recording for as long as I've been playing. I got a 4-track when I was 13. If I've got an idea for a song I normally record it straight away, to capture what I'm feeling. I don't have the will to sit and record over and over again. My live style is quite free anyway, so I try to capture that. But I'm really looking forward to working with Dave Venn, a producer and professional songwriter. We're looking towards doing a short EP, 3 or 4 songs done in the right way. Getting some other musicians involved will also help me become a bit more disciplined and refine the way I sound. I'll have to find a way of compromising without overproducing the songs. Music is natural; you can't just shave off all the edges and expect to preserve its character.

NT. WHAT ARE YOUR PLANS FOR THE FUTURE?

The age of the album is dead, and you have to be very marketable to get anywhere commercially. I just want to play more, especially outside Sheffield. I'm not too fussed about major labels. I don't think I appeal to the masses, and I don't really want to be fucked over by someone who just wants to make money out of me. No-one will ever tell me what to do with my music. I'm looking into the possibility of signing a publishing deal, which would mean I could get on soundtracks and get some exposure.

Above all I want to be free to play my music without restrictions.

SAM WALBY.



LOUIS ROMEGOUX.

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HEART

+ WE ARE THE OCEAN + JUST SURRENDER

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THE DAMNED

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HELLO SHEFFIELD...

...and hello students. This is a bit about what we do and why we do it. If your interested in finding out more, please check out our websites or just send us an email.

CONTACT@OPUS-PRODUCTIONS.CO.UK

Opus Creations arrived in Sheffield around three years ago with the aim of effecting positive social change through arts based projects. Opus stands for something different and deliberate, in a society where the instant, catchy and corporate seem to be dominant. We support independence and free thinking wherever it may be found. In business, nations and individuals, we support community action and the notion that each person should be allowed to take responsibility for their own choices.

Opus supports action... Doing.

Opus empowers people who want to help others. Contact us, champion your own project and see if we can't lend a hand somewhere along the line.

PROJECTS@OPUS-PRODUCTIONS.CO.UK

Since operating in Sheffield we have had the fortune to be involved in hundreds of live music events for charities and community groups. Towards the end of this month we will start our regular Sunday night shows down at the Bowery. (See the favourites section.) We will also be running our final Green Room show on the 10th September, which is dedicated to Nurahmed Mohammed Ali. (See Unreported Truth this month.) Please make it down with your petition pens in hand.

Opus currently runs Now Then magazine, has a roster of artists, operates a small studio and set of rehearsal rooms, called Studio 45. We also run a design, print and distribution service called Bad Monkey, and host a weekly radio show on Sheffield Live (Thursday 1-2pm, 93.2fm) Have a listen.

This month we say goodbye to our weekly shows down at the Green Room. I think we can all agree they were a tremendous success. Big love goes out to the main doers involved in that. You have done a fantastic job and your efforts are sincerely appreciated.

One more whisky down
the Old House?

JAMES.



OPUS.

NOW THEN WELCOMES ALL NEWCOMERS TO THE START OF THEIR UNIVERSITY LIFE. THOSE WHO BELIEVE IT IS GRIM UP NORTH SHOULD LEAVE ANY PRECONCEPTIONS ABOUT THE STEEL CITY AT JUNCTION 34 OF THE M1.

As a northerner (albeit being from Cheshire so this categorization may well be disputed), I am aware of the ridicule us northern folk are subjected to despite the regeneration of recent years.

Sheffield seems to hold on to an image that may have been more accurate in the early half of the 20th Century. This occurred to me recently when I announced to my family that my boyfriend and I were setting up permanent residence here. My sister responded by saying, "What will he [the boyfriend] do for work now that the steel industry has gone?" Did they think he would be stripped down to the waist, shovelling molten metal in any case? Hardly.

Sheffield is the fourth largest city in the country, although it has a surprisingly compact centre. The amount of money being pumped into the city and the speed at which 21st century structures are changing the skyline forever is drastic. Sheffield is an exciting place to be. This becomes apparent if you enter the city by train. Step out of the station and you are greeted by the magnificent blade waterfall, a far cry from the noise and soot some would associate with one of the oldest industrial cities. I can guarantee that wherever your destination, the path will take you on a cultural tour where developers have tastefully merged the old and the new to rival any other city in the UK.

It's not all pies and chips. Sheffield has an array of multi-national cuisine, including Italian, Japanese and even Tapas restaurants. Yes Tapas! I don't know when the first Yorkshire man sat down to a selection of calamari and potatas bravas on a bleak winter's evening but it did happen. This makes me wonder why the prejudice against northern folk still exists. How could we possibly become any more cultured?!

So for those who dare cross the student boundaries and may be wondering where to catch the boat to Kelham Island, what drinks they serve at Hunter's Bar and if anyone has ever fallen off the Nether Edge, then don't hesitate, get yourself an A-Z (my personal bible) and go and explore!

KATIE DUROSE.

MY FIRST ENCOUNTER WITH THE REAL SHEFFIELD WAS WHEN MY REAL SHEFFIELDER FRIEND TOOK ME TO A FREE PARTY IN MEERSBROOK. AFRAID OF ENCOUNTERING THE MANY RESIDENTS THAT 'HATE STUDENTS' (THINKING WE'RE ALL IGNORANT LOUD MOUTHS WHO DECORATE WEST STREET WITH VOMIT), I WAS HAPPY TO MEET LAID BACK, OPEN-MINDED PEOPLE.

That night made me realise that Sheffield is a world of enthusiastically friendly city living people. Bustling, but with camaraderie. It also gave me insight to a community I'd never known existed, showing the diversity beyond the student bubble. Sheffield is massive, but I discovered it can feel as close-knit as a village.

There are loads of free parties in the Peaks, in forests and near the city centre. Go out and make friends with the welcoming, open-minded people and they'll soon show you the way. Listen to them because they will teach you things in one way or another.

Further advice is to just walk and explore the city. Walk past the end of Fargate, explore London Road and The Wicker, spend some time in Castle Market buying fresh produce from people who know about it.

Check out local bands at intimate venues. The Green Room and The Harley are well known, but The Quarter, The Shakespeare and The Grapes have a secret feeling about them.

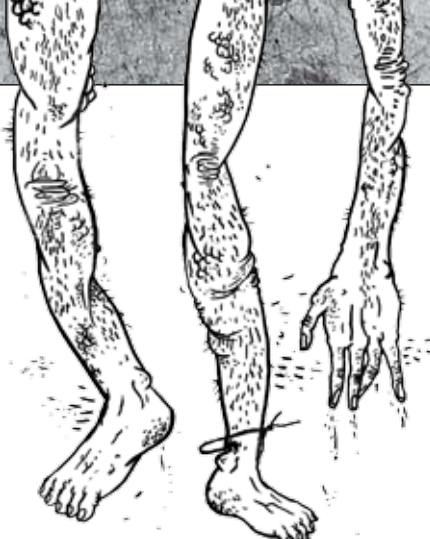
Absorb the many ways Sheffield is encouraging education and trade. Go to Doc Fest in November and celebrate Love2B Sheffield every February.

If anyone thinks our city lacks culture then firstly look a little harder. If you're still not impressed, do something about it. In a city with so many varied social groups, so many opinions, and such liberal, open-minded heritage, the best word to associate with Sheffield is 'opportunity'. As an ex-outsider passing on advice, any other outsider must know this: you can make this place whatever you want - arty, musical, activist, vomit-stained. You can do whatever you want. I've seen students make many successful club nights, I've seen people set up their own fashion labels, I've seen a group of people decide they want to make a non-corporate magazine called Now Then.

Sheffield will embrace your passion, hard work and innovation. If Sheffield and this magazine teaches you anything, let it be that in this vibrant city, with such raw talent and varied people doing it for themselves, anything is possible.

HELEN BARNETT.

CITY LIFE.



THE CATHEDRAL ARCHER PROJECT (CAP)

SHEFFIELD CATHEDRAL,
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IN THIS SECTION WE'RE
GONNA NAME A FEW SHEFFIELD
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AND ANYTHING IN BETWEEN!**

KEEP US UPDATED...
IF YOU KNOW OF A GREAT
SHEFFIELD EVENT, PLACE, OR
EXPERIENCE TO BE HAD, TELL US
AND WE'LL GO CHECK
IT OUT OURSELVES.

EVERYONE'S A WINNER.

The Cathedral Archer Project (CAP) is located in Sheffield Cathedral. The central role of the project is to provide Sheffield's vulnerable with support in accessing essential services. CAP works hard to foster essential links between itself and other related organisations, without which Sheffield's homeless and vulnerable would be significantly worse off.

I cannot convey to you how useful this service is. The current statistics report that Sheffield has eleven rough sleepers. This is simply incorrect. These are the same statistics that 'reveal' only 45 people sleeping rough in London. It seems clear from the publishing of these results that the state refuses to provide decent facilities and funding for people in this situation. It therefore becomes a community issue and at the forefront of this desire to help people is the Cathedral Archer Project.

CAP is funded by donation and grant from private as well as public funding, though it is never enough. The project can only afford to stay open for half a day and this year will require £350,000 just to stay open at all.

The project also runs a variety of events throughout the year in order to raise awareness of the problem, as well as the need for additional funds to solve it. On 2nd September register with CAP and come down to the Big Sleep Out, which takes place on the Cathedral forecourt. Experience a little homelessness for yourself.

The project also currently houses Sheffield's Big Issue in the North office, as well as providing a meeting ground between services such as Turning Point and their vulnerable, and consequently often chaotic, client base.

The Archer Project holds open days on the last Wednesday of every month. Anyone is welcome; just phone ahead and tell them how many of you are coming.

HOW YOU CAN MAKE A DIFFERENCE?

There are many different ways you can support The Cathedral Archer Project and make a difference to Sheffield's vulnerable and homeless.

You can (and therefore should) support CAP through a variety of means: donation of food, clothing or hard cash. Volunteering is also available for those of you who prefer a more hands-on approach.

tracy.viner@sheffield-cathedral.org.uk

0114 262 6973

Get involved and do a good deed for people in your city who need it.

FAVOURITES.

THE BOWERY.

DIVISION STREET.
OPENS LATE SEPTEMBER...

To be located on Devonshire St at the heart of the city centre, this is the one you should be talking about. The Bowery is named and themed after a famous area of New York. Similarly there are a few famous local heads involved, Threads promoters James O' Hara and Michael Dean, (Ex DQ Manager) along with ex-Arctic Monkeys bassist Andy Nicholson. The fact of the matter is they do good things this lot, so get involved.

The Bowery will serve locally sourced deli style foods and put on some cracking live acts and DJs. Found above the venue, will be the flagship store for UK fashion label, Supreme Being. Pissed shopping is not hazardous.

...wait for it....

BRAGAZZIS.

224-226 ABBEYDALE ROAD
0114 258 1483

You'll find this point of heaven for coffee on Abbeydale Road. Well worth a trot and a trundle. We recommend a large cappuccino and one of the best stocked sandwiches in Sheffield. Ingredients are distinctly rustic Italian and of high quality. The service here is beyond the realm of friendly and firmly into that of endearing. Win, win, win, we reckon.

The moped in the window is a flagship in the art of retro theming as are the 60s-esque tables and chairs. Bragazzi's is one of our favourite places in Sheffield and, quite frankly, we're shocked we've not mentioned it before.

HANTU FASHION SHOW.

14TH SEPTEMBER.
1 MAPPIN ST
8PM -10PM

This one's happening on our doorstep and it's worth a look in. It ticks all the NOW THEN boxes: Good Deed, Independent Business. We therefore can't speak highly enough of it.

In a few short words, this is what it's all about.

The Hantu Collective organises Ethical Fashion events in aid of the homeless charity Emmaus.

The event will showcase a collection of clothing created by local designers in conjunction with Emmaus, but will also be a place for exhibiting other works, such as art and photography, that demonstrate support for both causes. Live entertainment, DJ and singer. Job's a good un.

Supporters: Sa-Kis, Wigs and Warpaint, DQ, Forum

For more info on event see:
myspace.com/hantucollective

TOAST.

THE FORUM SHOPS.
DIVISION ST.
COOKEDBREAD.COM

Toast popped up amongst the forum shops in mid May with an aim to exposing, exhibiting and promoting locally based independent art and culture. As well as selling a fantastic range of t-shirts including designs by previously featured Now Then artists such as Phlegm, Michael Latimer and Royal-stock, this unique little shop offers teas, magazines, info on Sheffield based events and a small but excellent selection of boiled sweets.

Independent thinkers and appreciators of alternative fashion will love this place and with a new extended girls t-shirt selection on its way Toast is THE place to purchase, access and become involved in the cities independent culture.

PLATILLOS.

LEOPOLD SQUARE.
PLATILLOS.CO.UK

Platillos is found on Leopold Square and is a winner. The first bar to move into the area, Platillos have made a real success of the space. High quality tapas and cocktails have been the order of the day. Our designer is pushing for pint sized White Russians. It's a sign.

If your interested in a bargain or two go down on a Wednesday where cocktails are two' for' one all night.

Platillos have new ideas afloat all the time. With a new lunch time menu involving a more traditional sandwich option, as well as pre-theatre discounts for diners; Platillos are a modern bar/restaurant easily able to adapt to the tastes of our modern city climate.

Chorizo.

ALICE TAKES A TRIP.

THE FORUM SHOPS.
DIVISION ST.

Located amongst the Forum shops on Division Street, Alice Takes a Trip is a shop in a league of its own. Long have we forgotten the art of needlework and in-house alterations. Alice Takes a Trip offers a wide range of re-worked vintage prom dress, shirts and skirts alongside original one off designs that are made on the premises and can be reworked for that perfect fit.

This gorgeous boutique offers antique jewellery, bags, belts, one-off hair clips and even nipple tassels!

A treasure trove for the fashionable independent thinker - Fast fashion has found its nemesis.

FAVOURITES.



END.

PAGE FORTY-NINE.

YOU HEARD.

KEATON-HENSON.COM

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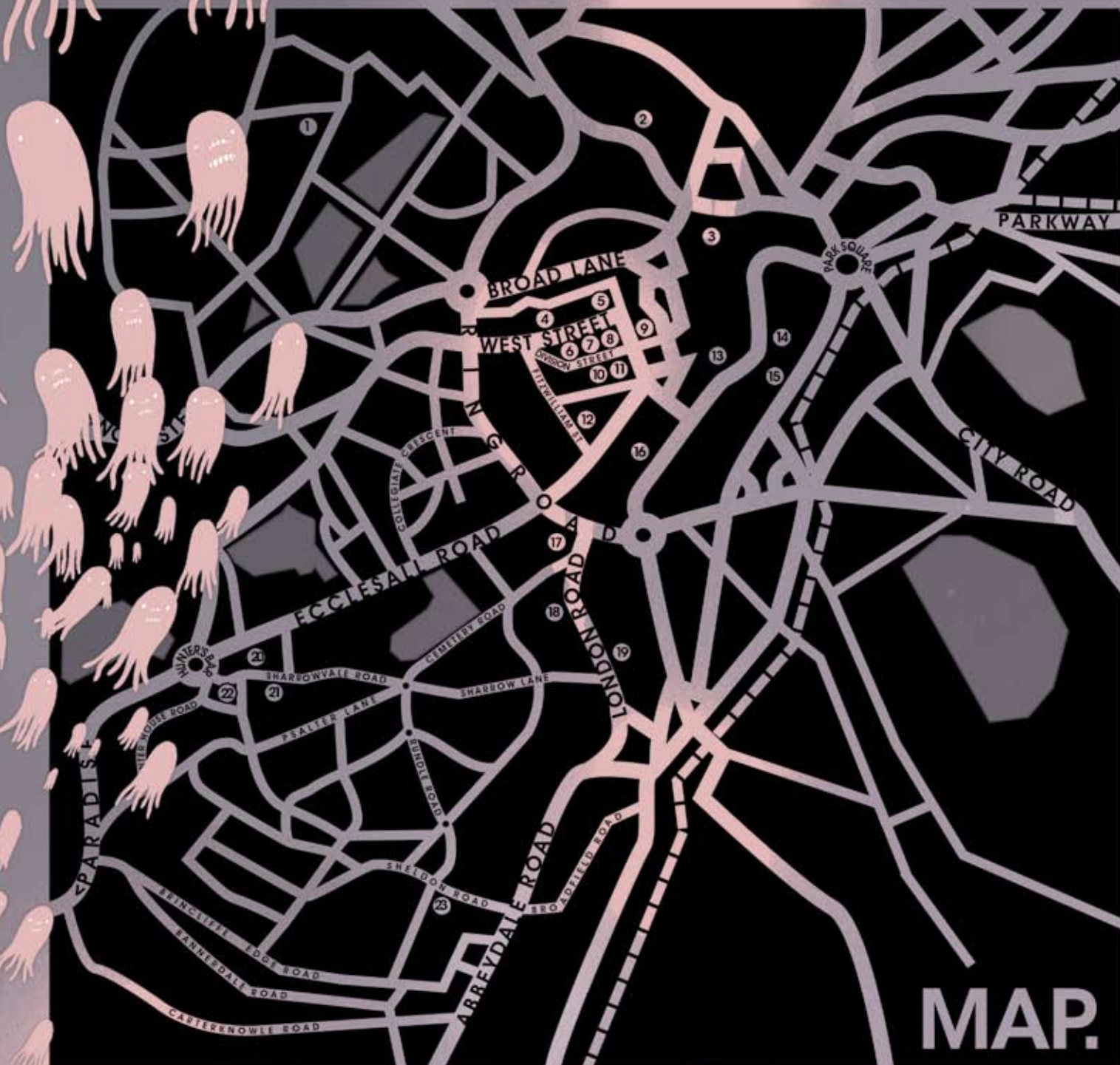
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| 1. | HAYMANS BUTCHERS. | 13. | THOU ART. |
| 2. | THE SHAKESPEARE. | 14. | PENELOPES. |
| 3. | ALL SEASONS. | 15. | SHEFFIELD COLLEGE OF MUSIC. |
| 4. | THE GRAPES. | 16. | PLUG. |
| 5. | WIG&PEN. | 17. | DULO. |
| 6. | RARE AND RACY & THE BOWERY. | 18. | LONDON ROAD GALLERY. |
| 7. | THE GREEN ROOM. | 19. | THE CREMORNE. |
| 8. | BUNGLALOWS+BEARS. | 20. | THE X SHOP. |
| 9. | PLATILLOS & POPOLOS. | 21. | SHARROWVALE LAUNDRETTE. |
| 10. | TOAST. | 22. | BILASH. |
| 11. | CORPORATION. | 23. | THE OLD SWEETSHOP. |
| 12. | DQ. | | |

KEY.